

Bullet for My Valentine

SCREAM AIM FIRE

PARENTAL
ADVISORY
EXPLICIT CONTENT

BULLET FOR MY VALENTINE

SCREAM AIM FIRE

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BULLET FOR MY VALENTINE

SCREAM AIM FIRE

04. SCREAM AIM FIRE

14. EYE OF THE STORM

24. HEARTS BURST INTO FIRE

37. WAKING THE DEMON

48. DISAPPEAR

60. DELIVER US FROM EVIL

74. TAKE IT OUT ON ME

88. SAY GOODNIGHT

99. END OF DAYS

114. LAST TO KNOW

121. FOREVER AND ALWAYS

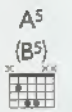
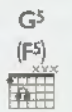
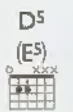
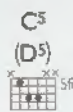
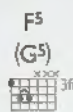
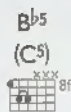
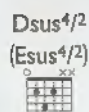
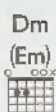
BONUS SONG: 133. ASHES OF THE INNOCENT

SCREAM AIM FIRE

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

TUNE GUITARS:

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D



♩ = 184

N.C.
(Drums)

Dm
(Em)
Elec. Gtr. 1

Fig. 1

Elec. Gtrs. 3 & 4 play Figs. 3 & 4 (2° only)

14 0 0 12 14 0 0 0 0 0 0 0 12 14 15 14 12 14

Elec. Gtr. 2

Fig. 2

10 0 0 9 10 0 0 0 0 0 0 0 9 10 12 10 9 10

Dsus4/2
(Esus4/2)

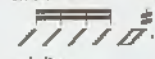
Dm
(Em)

Bb5
(C5)

F5
(G5)

C5
(D5)

Elec. Gtrs. 1 & 2



w/ dist.

P.M.-----

5

Elec. Gtr. 3

Fig. 1

12 0 0 0 14 12 0 0 0 0 0 0 0 15 12 14 12 12 12 12 12 14 16 17 12 14 16 11

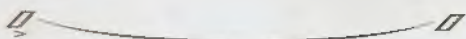
Elec. Gtr. 4

Fig. 2

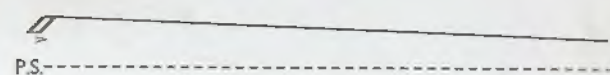
9 0 0 0 10 9 0 0 0 0 0 0 0 12 9 10 14 14 14 14 16 17 19 14 16 17 12

D⁵(E⁵)

Elec. Gtr. 3

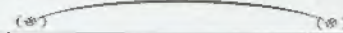


N.C.



P.S.

(Sing 2° only)



CHARGE!



P.S.



P.S.



Elec. Gtr. 1 (1° only)

Fig. 3

Elec. Gtr. 2 (1° only)

Fig. 4

D⁵(E⁵)E^{b5}(F⁵)D⁵(E⁵)E^{b5}(F⁵)D⁵(E⁵)E^{b5}(F⁵)D⁵(E⁵)F⁵(G⁵)

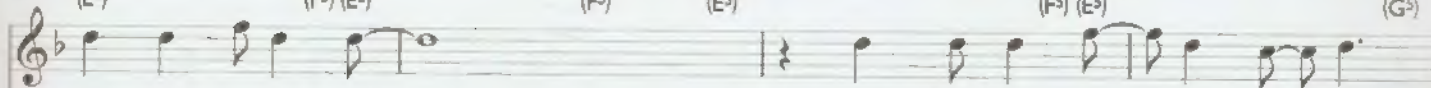
Elec. Gtr. 2

7fr 4fr 5fr



④

15



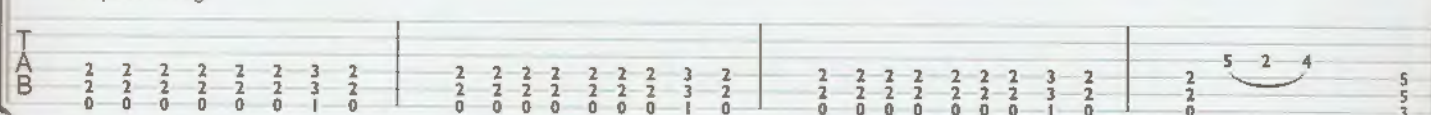
1. Kill your en - e - mies, —
 2. Fuck, this bat - tle - field —

my broth - ers dead — a - round me.
 the bul - lets tear — a - round me.

Elec. Gtrs. 1 & 2

Elec. Gtr. 1

w/ palm muting



Wounds are hurt - ing, death is creep - ing for me.
Bod - ies fall - ing, voi - ces call - ing for me.

Elec. Gtrs. 1 & 2

TAB

Elec. Gtrs. 1 & 2

Elec. Gtr. 2

7fr 4fr 5fr

(4)

F⁵ (G⁵)

23

E♭⁵ D⁵ (F⁵) (E⁵)

E♭⁵ D⁵ (F⁵) (E⁵)

F⁵ (G⁵)

Smoke is blind - ing, hearts are pound - ing, cha - os soon ig - nites.
Limbs are fly - ing, men are cry - ing, such a hurt - ful sight.

TAB

2 2 2 2 2 2 3 2
0 0 0 0 0 0 1 0

2 2 2 2 2 2 2 3 2
0 0 0 0 0 0 0 1 0

2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0

5 2 4

5 5
5 3

Elec. Gtr. 2

[illegible]



D⁵ N.C.
(E⁵)

D⁵
(E⁵)

N.C.

F⁵
(G⁵)

C⁵
(D⁵)

D⁵
(E⁵)

Elec. Gtr. 1

Fig. 5

31

Right now it's kill - ing time, _____

Ov - er the top, ov - er the top,

Elec. Gtr. 3 (on ♯ only)

w/ pitchshifter (sounds 8va above)

All other instruments tacet on ♯

All instruments in (on ♯ only)

TAB 17

Elec. Gtr. 2

TAB 2 0 2 0 2 0 0 0 2 0 0 1 0 0 3 0 1 0 5 5 5 3 5 5 7 7 2 5 2 0

D⁵ N.C.
(E⁵)

D⁵
(E⁵)

N.C.

F⁵
(G⁵)

C⁵
(D⁵)

D⁵
(E⁵)

Fig. 5

35

right now it's kill - ing time,

ov - er the top, ov - er the top,

TAB 2 0 2 0 2 0 0 0 2 0 0 1 0 0 3 0 1 0 5 5 5 3 5 5 7 7 2 5 2 0

Bass arr. Gtr.

7th cont. sim.

⑤

D⁵(E⁵)F⁵(G⁵)C⁵(D⁵)D⁵(E⁵)

ov - er the top,

ov - er the top,

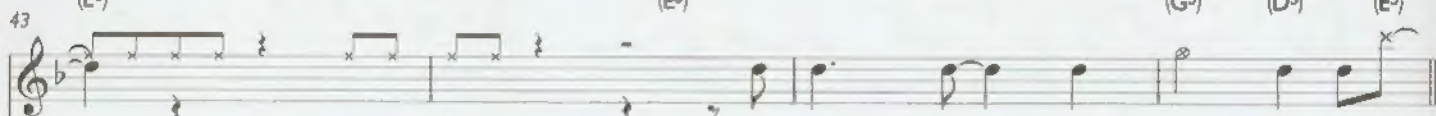
right now it's kill - ing time,

Elec. Gtr. 2

Elec. Gtr. 1 plays Fig. 3

D⁵ N.C.
(E⁵)D⁵
(E⁵)

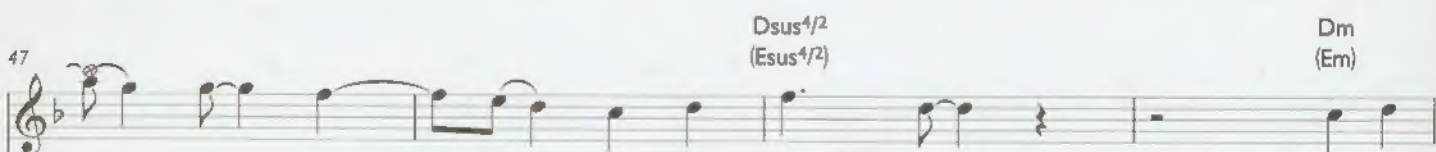
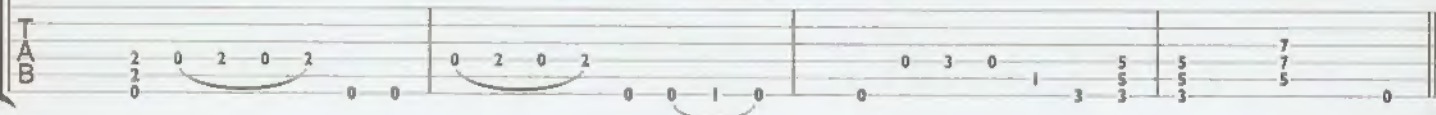
N.C.

F⁵
(G⁵)C⁵
(D⁵)D⁵
(E⁵)

ov - er the top,

ov - er the top.)

the on - ly way out is to die.



God has spo - ken through his con - science

as I

Elec. Gtr. 1

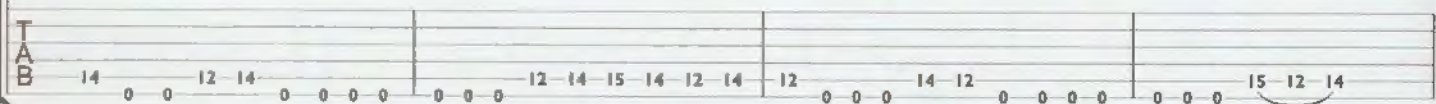
P.M. ---

P.M. ---

P.M. ---

P.M. ---

Elec. Gtr. 2 plays Fig. 2



51

B^b5 (C⁵) F⁵ (G⁵) C⁵ (D⁵)

scream, aim and fire, the death toll grows high - er.

Elec. Gtrs. 1 & 2

P.M. -----

TAB

10	10	10	10	10	10	10	10	10	10	10	5	5	7
10	10	10	10	10	10	10	10	10	10	10	5	5	7
8	8	8	8	8	8	8	8	8	8	8	3	3	5

55

Dsus⁴/2 (Esus⁴/2) Dm (Em)

God has spo - ken through his con - science as I

Elec. Gtr. 1

P.M. ----- P.M. ----- P.M. ----- P.M. -----

Elec. Gtr. 2 plays Fig. 2

TAB

14	0	0	12-14	0	0	0	0	12-14	15	14	12	14	12	0	0	0	14	12	0	0	0	0	15	12	14
----	---	---	-------	---	---	---	---	-------	----	----	----	----	----	---	---	---	----	----	---	---	---	---	----	----	----

59

B^b5 (C⁵) F⁵ (G⁵) C⁵ (D⁵) To Coda

scream, aim and fire, the death toll grows high - er.

Elec. Gtrs. 1 & 2

P.M. -----

TAB

10	10	10	10	10	10	10	10	10	10	10	5	5	7	2
10	10	10	10	10	10	10	10	10	10	10	5	5	7	2
8	8	8	8	8	8	8	8	8	8	8	3	3	5	0

二、

11

Elec Gtrs. 1 & 2

* 227 70,000g

77

Elec Gtr 3

w/ bar

$$\begin{array}{c} F^5 \\ \{G^5\} \end{array}$$

Elec Gr 2 play Fig. 6

w/ bar

C⁵
(D⁵)
$$A^S$$

$$(G^S)$$

Elec. Gtr, J

Elec Gtr 4

D⁵
E⁵

91

Elec. Gtrs. 1 & 2 play Fig. 7

TAB

19 17 15 17 19 17 | 19 17 15 19 17 | 19 17 19 15 19 19 | 17 15 17 19 15

15 14 12 14 15 12 | 15 14 12 15 12 | 15 14 15 12 15 15 | 13 12 13 15 12

95

F⁵
(G⁵)

w/ pitchshifter ad lib. set on D minor
Elec. Gtrs. 1 & 2 play Fig. 6

TAB

(15) (14) (15)

C⁵
(D⁵)

A⁵
(G⁵)

w/ bar

D. al Coda

12 14 15 12 14 15 12 14 16 12 14 16 13 15 17 14 15 17

Coda

D⁵
(E⁵)

Elec. Gtrs. 1 & 2

99

TAB

2 2 0

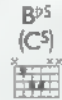
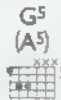
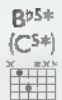
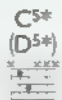
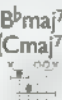
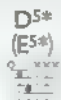
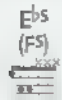
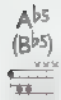
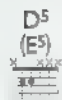
14 14 12

EYE OF THE STORM

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

TUNE GUITARS

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D



♩ = 184

D5
(E5) N.C.
Elec. Gtr. 2

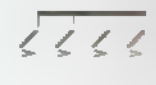


w/ dist.

D5
(E5) N.C.



Ab5
(Bb5)



Elec. Gtr. 1

4/4

PM. -H PM. -H PM PM PM. -H PM -H PM -H PM PM -H cont.

w/ dist.

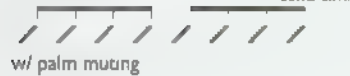
TAB

0 0 12 0 0 10 0 8 | 0 7 0 0 8 7 5 7 | 0 0 12 0 0 10 0 8 | 0 7 0 0 8 8 8 8 8 8 8 8 6 6 6 6



D5
(E5)

Elec. Gtr. 2



w/ palm muting

cont. sim.

5

D5
(E5)

Ab5
(Bb5)

1. ♯ Can you hear the thun - der... can you feel the rain... it pours?
2 Can you see the light ning, can you feel the wind it soars?

Elec. Gtr. 1

4/4

TAB

0 0 12 0 0 10 0 8 | 0 7 0 0 8 7 5 7 | 0 0 12 0 0 10 0 8 | 0 7 0 0 8 8 8 8 8 8 8 8 6 6 6 6

Elec. Gtrs. 5 & 6 (on ♯ only)

4/4

TAB

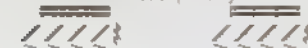
(12) (12)

Play 2° only

A^{b5} N.C. A^{b5} N.C.

B^{b5} (B^{b5})

Elec. Gtrs. 1 & 2 (2° only)



D⁵
(E⁵)



Nail down all your win - dows — then bar - ri - cade the doors.
Pack up your be - long - ings, — let cha - os take con - trol

A^{b5}
(B^{b5})
(Sing 2° only)
(b x°)

7 2/4

4/4

Take con



0 0 12 0 0 10 0 8 | 0 7 0 0 8 7 5 7 | 0 0 12 0 0 10 0 8 | 0 7 0 0 8 8 8 8 8 8 8 8

D⁵
(E⁵)



Moth - er Na - ture's fu - ry — (she) takes you by — the hand, —
Moth - er Na - ture's fu - ry — (she) takes you by — the hand —
- trol!

A^{b5}
(B^{b5})



0 0 12 0 0 10 0 8 | 0 7 0 0 8 7 5 7 | 0 0 12 0 0 10 0 8 | 0 7 0 0 8 8 8 8 8 8 8 8

D⁵
(E⁵)



show - ing all — but mer - cy, wreak - ing death up - on — the land, — go,
Rips this world to piec - es bad fare well to all you know, go!

A^{b5}
(B^{b5})



0 0 12 0 0 10 0 8 | 0 7 0 0 8 7 5 7 | 0 0 12 0 0 10 0 8 | 0 7 0 0 8 8 8 8 8 8 8 8

D5*
E5*

N.C.

vans — just

op

en

and

fall

We

PM

Fig

PM

D5*
E5*B^b maj7 (C maj7) F⁵ (G⁵)

sight

in

the

eve

of

the

storm

A tr

Elec. Gtr. 1

Elec. Gtr. 2 plays Fig. 1

PM

D5*
E5*

To Coda ⊕ N.C.

ct

are — just

bod

ies

to

mour

P.M.

D⁵
E⁵
Elec. Gtr. 2

46

Yeah!

Elec. Gtr. 1

P.M.--H P.M.--H P.M.--H P.M.--H

P.M. P.M. P.M.

P.M.-----

TAB

5 0 0 7 0 0 7 0 7 0 0 10 7 0 7 0 0 0 0 0 0 5 0 7 0 9 0 10 7 0 0 0 0 0 0

1.

w/ bar

2.

PS-----

51

P.M.-----

TAB

0 0 0 0 10 7 0 5 7 5 0 3 5 3 0 3 (5) 7 5 0 3 5 3 0 2

D^{5*}
(E^{5*})

C^{5*}
(D^{5*})

D^{5*}
(E^{5*})

C^{5*}
(D^{5*})

56

(Sing 2° only)

Caught in the eye of the storm

(Sing 2° only)

Caught in the eye of the

Elec. Gtr. 1

P.M.--H P.M.--H P.M.--H P.M.--H

P.M.----- P.M. P.M. P.M.

TAB

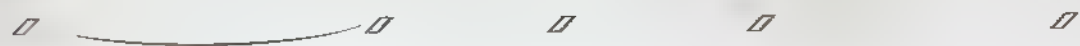
5 0 0 7 0 0 7 0 7 0 0 10 7 0 7 0 0 0 0 0 0 5 0 7 0 9 0 10 7 0 0 0 0 0 0

1.

B
C

G-
A⁵

A⁵
B⁵



Musical notation for guitar parts 1, 2, and 3. Part 1 includes a 'PM' (pick mute) instruction. Part 2 includes a 'PM' instruction. Part 3 includes a 'PM' instruction.

2.

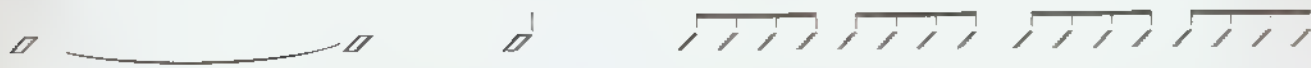
B⁵
C⁵

Elec. Gtr. 2

G⁵
(A⁵)

A⁵
(B⁵)

D⁵
(E⁵)



Vocal melody with lyrics: "light in the eye of the storm".

Elec. Gtr. 1



Musical notation for guitar parts 5, 6, and 7. Part 5 includes a 'PM' instruction.

Bass arr. Gtr.

Elec. Gtr. 3

Musical notation for guitar parts 8, 9, and 10. Part 8 includes a 'PM' instruction.

w dsc
19

D5**
(E5**)

w/ palm muting
Fig. 2 · - - - - -

[illegible]

sweep picking

TA

B^b5
(C5)

Fig. 2

[illegible][illegible]

TAB

① w/ disc

$$\frac{\bar{A}^S}{(B^S)}$$

Fig. 2

[illegible][illegible][illegible]

Elec. Gtrs. 1 & 2 play Fig. 2

[illegible]

5 12 13 12 13 12 14 10 10 11 10 10

2 5 17 16 17 15 17 14 15 14 15 12

B's
C's

Elec. Gtrs. 1 & 2

12 12 12 12 12 13 13 13 13 13 10 10 10 10 12 12 12 12 12 12 10 10 10 10 10 10 13-13 13-13

Elec. Gtrs. 1 & 2

w/ palm muting

Elec. Gtr. 4

Elec. Gtr. 6

Elec. Gtr. 3

Elec. Gtr. 5

84

TAB

C⁵ (D⁵)

A⁵ B⁵

12 12 12 12 12 11

12 12 12 15 12 12 12

16 15 16 15 16 14

16 15 16 15 16 12

Elec. Gtrs. 1 & 2

G⁵ A⁵ B^{b5} (A⁵)(B⁵) (C⁵)

N.C.

C⁵ (D⁵)

Elec. Gtr. 6

Elec. Gtr. 5

89

TAB

12 12 15 12 12 14 16 5 4 2 4 5 12 12 15 12 12 11

16 15 16 15 16 16 12 14 4 2 0 2 4 16 15 16 15 16 14

D. & al Coda

A⁵ B⁵ G⁵ A⁵ B⁵ C⁵ D⁵ NC

12 12 12 15 12 12 12 12 12 14 11 12 14

16 15 16 15 16 15 12 16 15 16 15 16 12 14 12 13

• Coda

100

NC. D⁵ NC. A^b5 D⁵
(B^b5) (E⁵)

1. *moan*

Elec. Gtr. 2

TAB

5 4 2 5 4 2 5 4 2 0 2 2 0

Elec. Gtr. 1

TAB

0 3 1 0 2 1 0 2 0 4

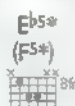
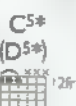
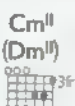
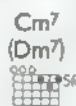
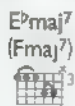
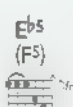
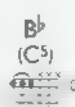
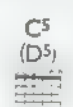
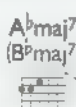
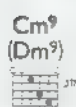
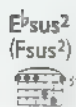
PM - - PM - - PM. PM. PM. - -

HEARTS BURST INTO FIRE

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

TUNE GUITARS.

① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C



♩ = 131

$$E_{\text{sus}}^b$$

(F_{sus}^2)

Elec. Gtr. 2

$$\begin{array}{l} \text{Cm}^9 \\ (\text{Dm}^9) \end{array}$$

Elec. Gtr. 2

w/ clean tone & chorus

Fig 1

E^bsus²
(Fsus²)

Cm⁹
(Dm⁹)

Fig 1

TAB

9

$E^b \text{ sus}^2$
($F \text{ sus}^2$)
Elec. Gtr. I

w/ dist.
Elec. Gtr. 2 plays Fig. 1

TAB

9 10 13 10 9 10 10 12 10

13 $E^b\text{sus}^2$
($F\text{sus}^2$)

Cm^9
(Dm^9)

w/ feedback

TAB

10

7 7 9 9 10 10 12 12

A^b5 A^b5 A^b5 A^b5 C

Elec. Gtr. 1



10 12 10 12 14 12 10 12 10 12 14 12 10 12 10 12 14 12 10 12 9 10 9 10 12 10 9 10 9 10 12 10 9 0 9 :

Elec. Gtr. 2



w. dist.



8 8 8 7
8 8 8 8

8 8 8 7
8 8 8 8

0 0 0 0
0 0 0 0

Elec. Gtr. 3



10 10 10 10
8 8 8 8
8 8 8 8

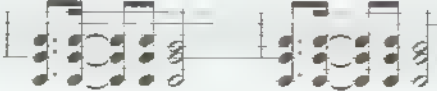
10 10 10 10
8 8 8 8
8 8 8 8

0 0 0 0
0 0 0 0

A^b5 (B^b5) A^b5 (B^b5) A^b5 (B^b5) A^b5 (B^b5) C⁵ (D⁵) B^b5 (C⁵)



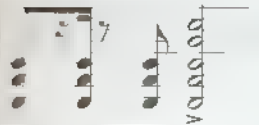
2 10 9 10 9 10 12 10 9 10 9 10 12 5 5 7 9 10 10 5 5 6 10 8 10 8 10 11 10 (10) 6



0 0 0 0
0 0 0 0

8 8 8 7
8 8 8 8

0 0 0 0 0 0
0 0 0 0 0 0



0 0 0 0
0 0 0 0

10 10 10 10
8 8 8 8

1 5 5 1 3 1
3 3 3 3 3 3
2 2 2 2 2 2
0 0 0 0 0 0
0 0 0 0 0 0

♩ = 190

E^b5

(F5)

Elec. Gtr. 1

E^bmaj7

(Fmaj7)

E^b5

(F5)

E^bmaj7

(Fmaj7)

E^b5

(F5)

Cm7

(Dm7)

②

25

Elec. Gtr. 2

Musical notation for Elec. Gtr. 2, measures 25-32. Includes TAB and P.M. (Palm Mute) markings.

Elec. Gtr. 3

Musical notation for Elec. Gtr. 3, measures 25-32. Includes TAB and P.M. (Palm Mute) markings.

Cm¹¹

(Dm¹¹)

Cm7

(Dm7)

Cm¹¹

(Dm¹¹)

E^b5

(F5)

w/ feedback

29

Musical notation for measures 29-36. Includes TAB and P.M. (Palm Mute) markings.

[illegible]

[illegible]

45

Cm
Dm¹¹

Cm⁷
(Dm⁷)

Cm¹¹
(Dm¹¹)

A^{b5}
(B^{b5})

I'm dream- ing,
I'm screen- ing,
too much time with- out you spent,
no more days with- out you spent.

P.M.----- P.M. P.M.----- P.M. P.M.----- P.M. P.M.----- P.M.

TAB

5 6 7 3 5 5 3 5 5 5 6 7 5 6 7 3 5 5 1 3 2 0 0 6 5 3 0 0 0 8 8 8

[illegible]

A -
B -B^{b5}
(C⁵)A^{b5}
(B^{b5})B^{b5}
(C⁵)C^{5*}
(D^{5*})

now I'm torn,

now

I'm

torn

Elec. Gtr. 1

12 12 10

PM--- PM---

PM--- P.M.---

8	8	7	8	8	8	8	8	8	8	10	10	10	10	10	10	10	10	8	10	12
8	8	8	8	8	8	8	8	8	8	8	10	10	10	10	10	10	10	8	10	12
8	8	8	8	8	8	8	8	8	8	8	10	10	10	10	10	10	10	8	10	12

C^{5*}
D^{5*}

Elec. Gtr. 3

PM---

B^{b5}
(C⁵)A^{b5}
(B^{b5})

PM---

E^{b5*}
(F^{5*})B^{b5}
(C⁵)

PM---

A^{b5}
(B^{b5})B^{b5}
(C⁵)C^{5*}
(D^{5*})

I've been far

a way

Elec. Gtr. 1

8 10 8 13

10

8

10 8

10

Elec. Gtr. 2

9 10 9 13

10

9

10 10

12

Elec. Gtr. 3

B^{b5} (C⁵) A^{b5} (B^{b5}) E^{b5*} (F^{5*}) B^{b5} (C⁵) A^{b5} (B^{b5}) B^{b5} (C⁵) C^{5*} (D^{5*})

P.M.---| P.M.---| P.M.-----|

61

When I see your face, my heart.

Elec. Gtr. 1

TAB

5 8 10 9 13 10 8 10 11 10 13 11 10 11 10 8 9 10

Elec. Gtr. 2

TAB

9 10 9 13 10 9 10 12 12 12 10 12 10 10 12

C^{5*} (D^{5*}) A^{b5} (B^{b5}) B^{b5} (C⁵) A^{b5} (B^{b5}) B^{b5} (C⁵) C^{5*} (D^{5*})

Elec. Gtr. 3

P.M.---| P.M.---| P.M.-----|

65

bursts in to fire. hearts

Elec. Gtr. 1

TAB

12 10 12 10

Elec. Gtr. 2

TAB

8 7 5 10 9 7 5 5 5 5 5 5 5 5 5 5 3 5 7

8 8 7 5 3 3 3 3 3 3 3 3 3 3 3 1 3 5

P.M.---| P.M.-----|

87

Are we for - ev - er to be a part,

TAB

10 12 8 10 12 8 10 10 | 10 12 10 10 12 10 10 12 | 10 8 10 10 12 10 10

Elec. Gtr. 1 feedback *cont. sim.*

90 E^b5 (F5) $E^b\text{maj}7$ (Fmaj7) E^b5 (F5) $E^b\text{maj}7$ (Fmaj7) E^b5 (F5) $E^b\text{maj}7$ (Fmaj7) E^b5 (F5)

for - ev - er — to be a - part?

Elec. Gtr. 2 & Ac. Gtr.

Fig 4

TAB

D. 9 al Coda

Coda

Elec Gtr 3 tacet

107

E^b5 (F5) $E^b\text{maj}^7$ (Fmaj7) E^b5 (F5) $E^b\text{maj}^7$ (Fmaj7) E^b5 (F5)

(Sing small notes 2° only)

I'm _____ leav - ing, _____ I'm _____ scream - ing,

Elec. Gtrs. 1 & 4

TAB

Elec. Gtr. 3

P.M.----- P.M. P.M.----- P.M. P.M.----- P.M. P.M. P.M. P.M.

Elec. Gtr. 2 plays Fig. 2

TAB

1.

Cm (Dm^{b9}) Cm⁷ (Dm⁷) Cm (Dm) E⁷ F⁷

Do you re mem ber me t

PM----- PM PM----- PM PM----- PM PM

0 0 0 0 5 6 3 5 5 | 0 0 0 0 3 5 5 5 6 7 | 0 0 0 0 5 6 7 3 5 5 | 1 3 2 0 1 0 6 5 3 0 0 3 |

2.

Cm^b (Dm^b) Cm⁷ (Dm⁷) Cm^b (Dm^b) E⁷ F⁷

I m dream me When hearts burst in to

PM----- PM PM----- PM PM----- Elec. Gtrs. 1 + 2

0 0 0 0 5 6 7 3 5 5 | 0 0 0 0 3 5 5 5 6 7 | 0 0 0 0 12 12 12 10 10 10 10 |

C⁷
D⁵
Elec. Gtrs. 2 & 3



119



Elec. Gtr. 1



TAB

Elec. Gtr. 4



TAB

Repeat section x8
(Guitar parts slowly
get out of sync.)

w/ feedback

rit. (from 4th)

123



TAB



TAB

WAKING THE DEMON

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

E ⁵ (F ⁵)	F ⁵ (G ⁵)	G ⁵ (A ⁵)	C ⁵ (D ⁵)	Em (F ⁵ m)	Cmaj ⁷ (Dmaj ⁷)	D (E)	C (D)	Bm ⁷ (C ⁵ m ⁷)	G/D (A/E)
-------------------------------------	-------------------------------------	-------------------------------------	-------------------------------------	--------------------------	---	----------	----------	---	--------------

♩ = C
 ♪ = G
 ♫ = C

♩ = 122

E⁵

(F⁵)

Elec. Gtr. 2 (2° only)

w/ dist.

E⁵ N.C.

(F⁵)

Elec. Gtr. 1

E⁵

(F⁵)

N.C.

F⁵

(G⁵)

G⁵

(A⁵)

Elec. Gtr. 2 (1° only)

w/ dist.

9 E^5 ($F\sharp^5$) (Sing 2° only) E^5 ($F\sharp^5$) F^5 (G^5) G^5 (A^5)

Elec. Gtrs. 1 & 2

Fig. 1

TAB

13 E^5 ($F\sharp^5$) (Sing 1° only) Repeat section x3

Elec. Gtrs. 1 & 2

Fig. 1

TAB

17 C^5 (D^5) NC


Two, three, four!

Elec. Gtr. 1

Elec. Gtr. 2

TAB

E
E₃



1 Help - less, my eyes are bleed ing from the
2 Cau - tion! There's just no hm - its to the

Elec. Gtrs. 1 & 2




PM----- PM---- PM---- PM----- PM---- PM- 1



4 4 4 4 5 4 4 4 7 4 4 4 5 4 7 4 4 4 4 4 5 4 4 7 4 4 4 5 7

25



fear bound - that's aries in you s de You sealed your de - mise when you
I've warned you but you still est



PM----- PM---- PM---- PM----- PM----



4 4 4 4 5 4 4 4 7 4 4 4 5 4 7 4 4 4 4 4 5 4 4 7 4 5 4 7 4 5 4

F₅ G₅
(G₅) (A₅)



look what was mine Don't try to stop me from av -
tuck with my mind There's no es cape from this



PM----- PM---- PM---- PM----- PM---- PM----



4 4 4 4 5 4 4 4 7 4 4 4 5 4 7 4 4 4 4 4 5 4 4 7 4 4 4 5 7

33 E^5
($F^{\#5}$)

eng - ing - this world, no voice to be heard.
rage - that - I feel _____ No - thing is real.

PM ----- PM --- PM --- PM ----- P.M. ---

TAB: 4 4 4 4 5 4 | 7 4 4 4 5 4 | 4 4 4 4 5 4 | 7 4 5 4 7 4 5 4

37 E^m
($F^{\#m}$)

Wak - ing - the de - mon, _____ where'd ya run -

C^5 D^5
(D^5) (E^5)

PM -----

TAB: 5 4 0 4 | 5 4 0 4 | 4 4 4 4 4 4 | 5 4 0 4 | 0 2 0 2

41 E^m
($F^{\#m}$)

to -

Elec. Gtr. 2

C^{maj7} D
(D^{maj7}) (E)

Elec. Gtr. 1

PM -----

TAB: 5 4 0 4 | 5 4 0 4 | 4 4 4 4 4 4 | 5 4 0 4 | 6 4

Em
F#m

ing in sha dows

C⁷ D⁵ D⁵ E⁷

watch the

Elec. Gtrs. 1 & 2

PM-----1

5 4 0 4 4 5 4 0 4 4 4 4 4 4 5 4 0 4 4 0 2 2 2

Em
F#m

flow

Elec. Gtr. 2

7th

④

Cmaj⁷ D
(Dmaj⁷) (E)

Elec. Gtr. 1

PM-----1

5 4 0 4 4 5 4 0 4 4 4 4 4 4 5 4 0 4 4 6 4

Elec. Gtr. 2

④

C
(D)

Bm⁷
(C⁷m⁷)

There's not much long er so don't try and fight

Elec. Gtr. 1

4 4 4 4 4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 4 4 7 7 6 6 6 6

57

Em (F#m) G/D (A/E)

your bo - dy's weak - en - ing, walk to the light

TAB

7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 4 4 4 4 7 7 7 7

61

C (D) Bm7 (C#m7)

Those pain - ful times, so a - lone, so ash - amed, I'm

TAB

4 4 4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 4 7 7 6 6 6 6

65

Em (F#m) N.C.

not com - ing back, there's no - thing to gain

TAB

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

w/ bar

T.H.

12 2 12 2

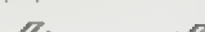
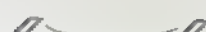
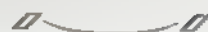
2.

S

C⁵
(D⁵)
Elec. Gtr. 1

D⁵
(E⁵)

E⁵
(F⁵)



no - thing to gain.

(Breathe

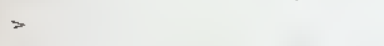
for me,

Don't

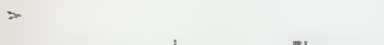
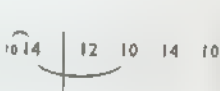
wake m

(Play small note 2nd)

2nd Elec. Gtr. 2

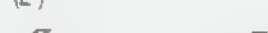
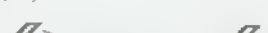
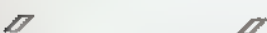


2nd Elec. Gtr. 3



C⁵
(D⁵)

D⁵
(E⁵)

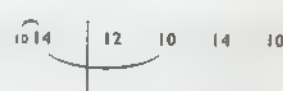
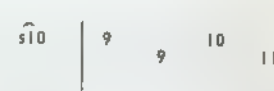


from this slum - ber,

stay

with

me, I



83

E⁵ (F^{♯5})

pos - se - sion tak - ing ov - er. ov - er

PH.

TAB

(11) 10 9 10 9 12 9 10 9 9 10 9 9 10 9

TAB

(10) 14 12 10 14 10 15 10 14 10 12 10 14 10

88

E⁵ N.C. (F^{♯5}) E⁵ (F^{♯5}) F⁵ E⁵ (G⁵)(F^{♯5}) F⁵ E⁵ (G⁵)(F^{♯5}) F⁵ E⁵ (G⁵)(F^{♯5}) F⁵ E⁵ (G⁵)(F^{♯5}) F⁵ E⁵ (G⁵)(F^{♯5}) N.C.

Elec. Gtrs. 1 & 2 (Play section x4) (Play section x3)

w/ palm muting

(On 3rd gradually begin to bring off the muting)

TAB

Elec. Gtr. 3

① ② ③

94

E⁵ (F^{♯5})

Elec. Gtr. 2

Elec. Gtr. 1 plays Fig. 1

Full

TAB

17 17 14 17 17 21 17 16 17 16 14 13 14 16 13 14 16 13 14 16 14 16 14

Elec. Gtr. 3

5 16 14 15 17 15 15 17 19 19 17 19 17 16 17 16 19 16 18 17 14 17 14 17 4

16 13 15 14 12 14 12 14 12 14 13 14 13 16 13 16 14 9 17

w/ bar

w/ bar

Elec. Gtr. 1

4 6 2

C
(D)

Elec. Gtr. 2 (1st only)

Bm7
(C[#]m7)

(2nd play 4fr string 5)

Elec. Gtr. 3

12 9 10 9 12 9 12 9 10 9 12 9 12 9 10 9 10 7 9 7 10 7 10 7 9 7 10 7 10 7 9 7

Elec. Gtr. 4

14 10 11 10 14 10 14 10 11 10 14 10 14 10 11 10 12 9 9 12 9 12 9 9 9 12 9 12 9 9

Em
Fm

G
A/E

114

TAB

17 12 14 12 17 12 17 12 14 12 15 12 13 12 15 12 15 12

24

TAB

17 14 14 14 17 14 17 14 14 14 16 13 13 16 13 16 13

2.

P.S.

G/D
(A/E)

D. al Coda

117

TAB

13 12 15 12 14 12 14 14

TAB

15 17

TAB

14 13 16 13 14 13 11 14

TAB

17

• Coda

E⁵ N.C.
(F⁵)

E⁵ N.C.
(F⁵)

F⁵ G⁵
(G⁵) (A⁵)

20 Elec. Gtr. 1

TAB

Elec. Gtr. 2

TAB

E⁵
(F⁵)

N.C.

Elec. Gtrs. 1 & 2

Elec. Gtr. 2

TAB

Em
(F^m)

Wak - ing the de - mon,

Elec. Gtr. 1

TAB

Elec. Gtr. 2

TAB

DISAPPEAR

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

TONE GUITARS

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

D ⁵ (E ⁵)	B ^{b5} (C ⁵)	F ⁵ (G ⁵)	C ⁵ (D ⁵)	Dm (Em)	C (D)	D ⁵ * (E ⁵ *)	A ⁵ (B ⁵)	B ^b oct (C ^{oct})	A ^{oct} (B ^{oct})	C ^{oct} (D ^{oct})

♩ = 180

D⁵
(E⁵)

Elec. Gtr. 1

4/4

w/ dist. P.M. --1 P.M. --1 P.M. --1 P.M. --1

TAB

0 | 14 14 14 | 14 12 0 | 12 12 0 | 12 12 14 | 0 | 0 | 14 14 14 | 14 12 0 | 12 12 0

Elec. Gtr. 2

4/4

w/ dist. P.M. --1 P.M. --1 P.M. --1 P.M. --1

TAB

0 | 10 10 10 | 10 9 0 | 9 9 0 | 9 9 10 | 0 | 0 | 10 10 10 | 10 9 0 | 9 9 0

5

B^{b5}
(C⁵) F⁵
(G⁵) C⁵
(D⁵) D⁵
(E⁵) C⁵
(D⁵)

1. 2.

TAB

12 12 14 | 12 10 8 | 5 5 3 | 12 12 10 | 0 |

TAB

9 9 10 9 | 10 8 | 5 5 3 | 12 12 10 | 0 |

D⁵
E⁵

Elec. Gtr. 2



D⁵
E⁵

Elec. Gtr. 1

Dm
(Em)

C
(D)

B^b5
(C⁵)

D⁵
E⁵



2
2
0

5
7

4
5

5
3

2
2
0

V



Dm
(Em)

C
(D)

B^b5
(C⁵)

N.C



5
7

4
5

5
3



D⁵

E⁵

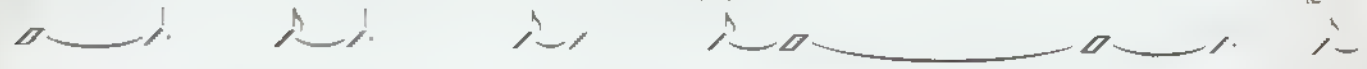
Elec. Gtr. 2

D⁵*
(E⁵*)

C⁵
(D⁵)

B^b
(C⁵)

D⁵
(E⁵)



1. Once a - gain — the same — things
2. Try to fight, — you on — h

on — your mind
make — things worse,

Elec. Gtr. 1



2
2
0

5
7

4
5

5
3

2
2
0

23

Chords: D5* (E5*), C5 (D5), B7 (C5)

Lyrics: In-creas-ing pulse from what goes on in side
screams of ag - on - y your fin - al *side*
VERSE

TAB: 5 7 | 4 5 | 5 3 | 15 15 13 15 13 12

27

Chords: D5 (E5), D5* (E5*), C5 (D5), Bb5 (C5), D5 (E5)

Lyrics: Will you pay for what you've done? Ha - tred
Now you're beg - ging for your life, (breath - less,

TAB: 5 7 | 4 5 | 5 3 | 2 2 0

31

Chords: D5* (E5*), C5 (D5), Bb (C5)

Lyrics: Pay-back's such a bitch, her ven - geance
All the times I bled my ven - geance
haunts you
takes you

TAB: 5 7 | 4 5 | 5 3 | 15 15 13 15 13 12

Elec. Gtr. 2

C⁵
D⁵

B^{b5}
(C⁵)

⑤
⑥
P.M. ---

C⁵
(D⁵)

So what's wrong tough guy, why the tears? _____

Elec. Gtrs. 1 & 2

Elec. Gtr. 1

Elec. Gtrs. 1 & 2

P.M.

P.M. ---

F⁵
(G⁵)

A⁵
(B⁵)

F⁵
(G⁵)

D⁵
(E⁵)

You drove me to this now you dis - ap - pear _____

P.S. ---

P.M. ---

Now all those acts re - paid, _____

your turn to

Elec. Gtr. 1

P.M. ---

P.M. ---

P.M. ---

P.M. ---

14 14 14
0 0 0

14 12 0 12 12 12

12 14 0 0

14 14 14

14 12 0 12 12

Elec. Gtr. 2

P.M. ---

P.M. ---

P.M. ---

P.M. ---

10 10 10
0 0 0

10 9 0 9 9 9

9 9 10 0 0

10 10 10

10 9 0 9 9 9

B⁷oct
(Coct)
Elec. Gtr. 3

Aoct
(Boct)

Coct
(Doct)

B⁷
(C⁵)

C⁵
(D⁵)

D⁵
(E⁵)

46

be a - fraid, no long - er al - most done. oh God, just what have I be - come?

P.M. P.M.-H P.M. P.M.-H

TAB 12 12 14 12 10 10 9 8 8 9 9 10 8 10 10 14 14 12 10 10 12 12 14 12 10 0

P.M. P.M.-H P.M. P.M.-H

TAB 9 9 10 9 8 7 7 5 8 8 5 5 7 8 10 10 10 10 9 9 10 9 0

B⁷oct
(Coct)
Elec. Gtr. 3

B⁷
(C⁵)

51

Now all those acts re - paid.. your turn to be a - fraid

P.M.-H P.M.-H P.M.-H P.M.-H

TAB 14 14 14 14 12 12 12 12 14 14 14 14 12 12 12 12 14 12 8

P.M.-H P.M.-H P.M.-H P.M.-H

TAB 10 10 10 10 9 9 9 9 10 10 10 10 9 9 9 9 9 10 9 8

Acct
Bocct)

1.

To Coda

C5
(D5)

F5
(G5)

D5
(E5)

No long - er al - most done, oh God, just what have I be - come?

P.M.

P.M.--H

P.M.

P.M.--H

0 10 10 9 8 8 9 9 10 8 10 10 14 14 12 10 10 12 12 14 5 5 3 2 2 0

P.M.

P.M.--H

P.M.

P.M.--H

8 7 7 5 8 8 5 5 7 8 10 10 10 10 9 10 10 9 9 10 5 5 3 2 2 0

2.

Bb5
(C5)

D5
(E5)

Bb5
(C5)

what have I be - come? Your sweet - est dreams turn in - to tears. it's al - most

Elec. Gtr. 1

P.M.

P.M.--H

P.M.--H

P.M.--H

P.M.--H

12 12 14 12 14 3 3 4 5 4 0 3 3 4 5 4 0 0 0 0 2 2 4 5 4 0 0 0 4 5 4 0 0 0 0 3

Elec. Gtr. 2

9 9 10 9 10 10 10 8 2 2 0 10 10 8

Elec. Gtr. 2

C⁵
(D⁵)B^{b5}
(C⁵)

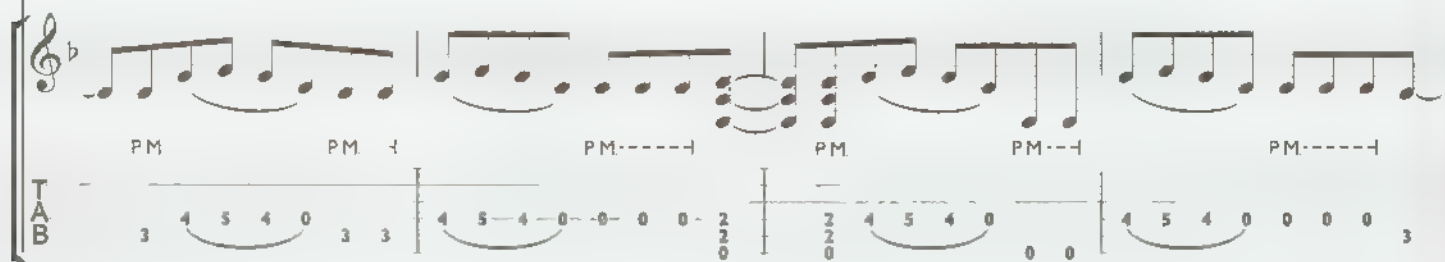
64



Elec. Gtr. 1



68

C⁵
(D⁵)

Elec. Gtr. 3

B^{b5}
(C⁵)

72



Elec Gtrs. 1 & 2

B⁵
(C⁵)

F⁵
G⁵

Elec Gtr 3

9

9

9

12

11

14

12

12

14

13

12

15

13

12

15

14

12

14

A⁵
(B⁵)

D⁵
E⁵

w/ bar

w/ bar

B⁵
(C⁵)

F⁵
(G⁵)

A⁵
(B⁵)

14 14 14/16 16 12 17

12 12 12/14 14 10 15

17/19 19 14

15/17-17 12

12 14 15

12 14 16

14 16

13 15 17 14 15 17

D⁵
E⁵

Elec. Gtr. 2 (1° only)

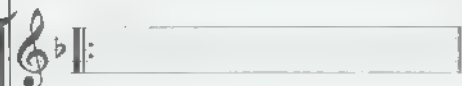


92

D⁵
(E⁵)C⁵
(D⁵)B^{b5}
(C⁵)F⁵
(G⁵)D⁵
(E⁵)

(Hey!)

Elec. Gtr. 3 (1° only)



TAB

Elec. Gtr. 1 (2° w/ Elec. Gtr. 2)



P.M.

P.M.

TAB



1.

2.

B^{b5}
(C⁵)C⁵
(D⁵)C⁵
(D⁵)

96

D⁵
(E⁵)C⁵
(D⁵)B^{b5}
(C⁵)

(Hey!)



P.M.

P.M.

TAB



Elec. Gtrs. 1 & 2



Elec. Gtr. 2

B^{b5} (C⁵)

C⁵ D⁵

Elec. Gtrs. 1 & 2

Elec. Gtr. 1

Elec. Gtrs. 1 & 2

PM PM ---

8 8 10 10 9 8 8 9 9 10 8 7 5 5

Elec. Gtr. 2

7fr 5fr 3fr 5fr 7fr

5 P.M. ---

B^{b5} (C⁵)

C⁵ (D⁵)

Elec. Gtr. 1

Elec. Gtrs. 1 & 2

PM PM ---

8 8 10 10 9 8 8 9 9 10 8 12 12 10

Elec. Gtr. 2

5

PM ---

C⁵ D⁵

B^{b5} (C⁵)

Elec. Gtrs. 1 & 2

Elec. Gtr. 1

Elec. Gtrs. 1 & 2

PM PM ---

8 8 10 10 9 8 8 9 9 10 8 7 5 5

113

You drove me to this, now you dis- ap- pear

F⁵ (G⁵) A⁵ (B⁵) F⁵ (G) D⁵ (E⁵)

P.S.----- P.M.-----

TAB

X-----

5 5 5 5 5 9 9 9 5 5 5 0
3 3 3 3 3 7 7 7 3 3 3 0

◆ Coda

117

what have I be- come?

F⁵ (G⁵) D⁵ (E⁵)

PM--- PM---

TAB

12 12 14 5 2 14 14 14 14 12 0 12 12 12 12 14 0 0
3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 9 10 5 2 10 10 10 10 9 0 9 9 9 9 10 0 0
3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Musical notation system 1 (treble clef). Measures 1-6. Fingerings: 14 0, 14 0, 14, 14 12, 0, 12 0, 12 0, 12, 12 14, 2 2 0, 0, 12, 12 10, 0, 0.

Fingerings for system 1: 14 0, 14 0, 14, 14 12, 0, 12 0, 12 0, 12, 12 14, 2 2 0, 0, 12, 12 10, 0, 0.

Musical notation system 2 (treble clef). Measures 7-12. Fingerings: 10 0, 10 0, 10, 10 9, 0, 9 0, 9 0, 9, 9 10, 2 2 0, 2 2 0, 0, 10, 0, 10 9, 0, 0.

Fingerings for system 2: 10 0, 10 0, 10, 10 9, 0, 9 0, 9 0, 9, 9 10, 2 2 0, 2 2 0, 0, 10, 0, 10 9, 0, 0.

Musical notation system 3 (treble clef). Measures 13-19. Includes notes C⁵ (D⁵) and D⁵ (E⁵). Fingerings: 10, 10 12, 0, 0, 0, 0, 12, 12 10, 0, 0, 10, 10 8, 0, 7, 9.

Fingerings for system 3: 10, 10 12, 0, 0, 0, 0, 12, 12 10, 0, 0, 10, 10 8, 0, 7, 9.

Musical notation system 4 (treble clef). Measures 20-26. Includes notes 7/5 and 9/7. Fingerings: 9, 0, 9 10, 0, 2 2 0, 2 2 0, 0, 10, 0, 10 9, 0, 0, 9, 0, 9 7, 7 7 5, 9 9 7.

Fingerings for system 4: 9, 0, 9 10, 0, 2 2 0, 2 2 0, 0, 10, 0, 10 9, 0, 0, 9, 0, 9 7, 7 7 5, 9 9 7.

DELIVER US FROM EVIL

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

TUNE GUITARS:

① = D
② = A
③ = F

④ = C
⑤ = G
⑥ = D

Gm

(Am)

5fr

E^b/G

(F/A)

5fr

F/G

(G/A)

5fr

Dm

(Em)

5fr

E^b5

(F5)

5fr

F5

(G5)

5fr

B^boct

(Coct)

5fr

Aoct

(Boct)

5fr

G5

(A5)

5fr

D5

(E5)

5fr

E^boct

(Foct)

5fr

Doct

(Eoct)

5fr

Coct

(Doct)

5fr

A5

(B5)

5fr

B^b5

(C5)

5fr

Gsus2

(Asus2)

5fr

E^b11

(F11)

5fr

D5#11

(E5#11)

5fr

♩ = 189

Gm
(Am)E^b/G
(F/A)Gm
(Am)

Elec. Gtr. 1



w/ dist. PM --- PM --- PM --- PM --- P.M. P.M. cont. sim.

Fig. 1

TAB

Elec. Gtr. 2 (2nd only)

w/ dist. P.M. --- P.M. --- P.M. --- P.M. --- P.M. P.M. cont. sim.

TAB

F/G
(G/A)Gm
(Am)F/G
(G/A)Gm
(Am)

1.

E^b/G
(F/A)Gm
(Am)F/G
(G/A)Gm
(Am)Dm
(Em)

8

Fig. 1

TAB



TAB



34

FG
G.A

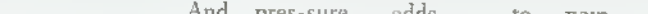
in - side, —

Gm F/G Gm
(Am) (G/A) (Am)

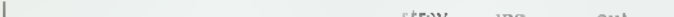
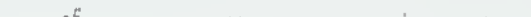
bo - dy hurts

E^b/G Gm F/G Gm
(F/A) (Am) (G/A) (Am)

too — much — to feel, —

38  And pres-sure adds to pain,

Elec. Gtrs. 1 + 2 play Fig. 1


42  

46 G^5 (A^5) E^b5 (F^5)

(1.) Why can't you let me be? — Is no - thing else im - por -

2. So now I hope you see — I'm no - thing more than hum -


Elec. Gtr. 2




PM - - - - - PM - - - - -

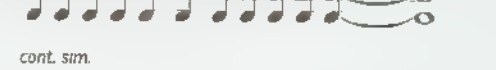
Elec. Gtr. 1 plays Fig. 1

TAB



cont. sim.





[illegible]

il,
 il,

scream-ing
 crawl-ing

for
 back

your—
 to in —

van — i — ty—
 san — i — ty—

Elec. Gtr. 1

C B^b A D
 (D) (C) (B) (E)

il,
 il,

scream-ing
 crawl-ing

for
 back

your—
 to in —

van — i — ty—
 san — i — ty—

Elec. Gtr. 2

Fig 3

62

E^b5
(F5)

$F5$
(G5)

$G5$
(A5)

$A5$
(B5)

B^b5
(C5)

Will dark ness turn to light

Will dark - ness turn to

Elec. Gtrs. 1 & 2

TAB

66 $\text{E}^{\flat 5}$ (F⁵) F^5 (G⁵) D^5 (E⁵) $\text{E}^{\flat 5}$ (F⁵)

light?) Can some - one wake me from this — night — mare? (Here)

Elec. Gtrs. 1 + (2)

TAB 3 3 1 | 5 5 3 | 2 2 2 2 2 3 (4) 5 (5) 3 (4) 3 (4) | 5 (5) 3 (4) 5 (5) 3 3 1 |

PM. P.M. P.M. P.M. P.M. P.M. (Gr. 2 plays bracketed notes)

70 F^5 (G⁵) G^5 (A⁵) A^5 (B⁵) $\text{B}^{\flat 5}$ (C⁵) $\text{E}^{\flat 5}$ (F⁵)

we go Here

TAB 3 3 1 | 5 4 0 5 5 3 (5) 3 (4) 0 | 7 7 7 7 7 7 7 7 7 7 9 9 9 10 10 10 3 |

PM

74 F^5 (G⁵) G^5 (A⁵) $\text{B}^{\flat 5}$ (C⁵) $\text{E}^{\flat 5}$ (F⁵)

To Coda

we go

TAB 3 3 1 | 5 4 0 5 5 3 (5) 3 (4) 0 | 7 7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 3 |

E^{b5}
F⁵
Elec. Gtr. I

f⁵
(G⁵)

B⁷oct
(Coct)

The tank is emp - ty let it dry, I'm suf - fer - ing.

Elec. Gtr. 2

TAB

0	0	0	2	0	0	0	2	0	0	0	2	2	2	5	5	5	5	5	5	7	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Aoct
(Boct)

B⁷oct
(Coct)

E^{b5}
(F⁵)

pas - sion end - ing so the world ceas - es turn - ing,

TAB

9	9	9	9	9	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7	7	9	9	9	9	9	10
7	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	5	7	7	7	7	7	8

I.

E^{b5}
(F⁵)

f⁵
(G⁵)

G⁵
(A⁵)

the tank is emp - ty let it dry.

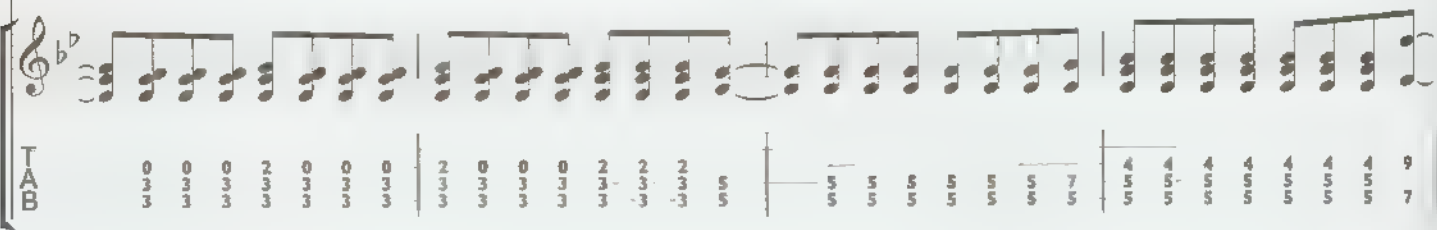
TAB

0	0	2	0	0	0	2	0	0	0	2	2	2	5	5	5	5	5	5	7	7	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

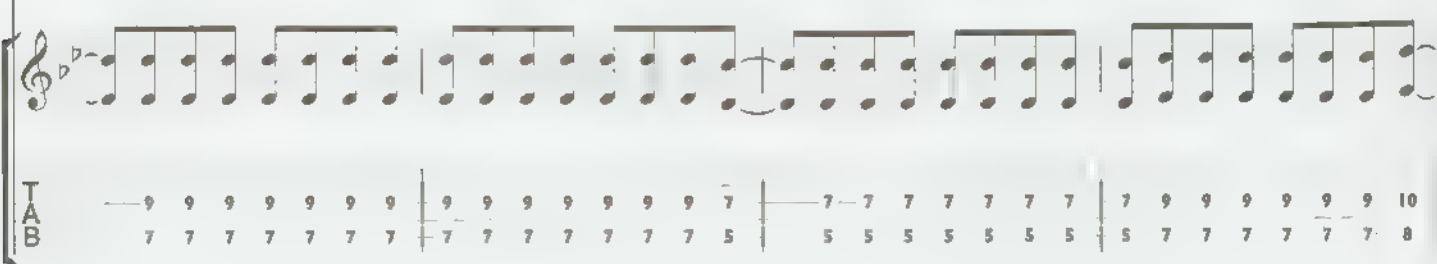
2.

E^{b5}
(F⁵)F⁵
(G⁵)B^boct
(Coct)

90



94

E^{b5}
(F⁵)F⁵
(G⁵)G⁵
(A⁵)

98



Gsus²
(Asus²)

Gm
(Am)

Gsus²
(Asus²)

Gm
(Am)

Elec. Gtr. 1

w/ palm muting

9 9 9 9 9 9 9 9 | 10 10 10 10 10 10 10 10 | 9 9 9 9 9 9 9 9 | 10 10 10 10 10 10 10 10

E⁷
(F⁷)

E⁹
(F⁹)

Dm
(Em)

B^b
(C⁵)

9 9 9 9 9 9 9 9 | 10 10 10 10 10 10 10 10 | 9 9 9 9 9 9 9 9 | 10 10 10 10 10 10 10 10

Gsus²
(Asus²)

Gm
(Am)

Gsus²
(Asus²)

Gm
(Am)

What's hap-pen - ing - to me? I'm cly ing from th

Elec. Gtr. 1

Fig. 2
w/ palm muting

9 9 9 9 9 9 9 9 | 10 10 10 10 10 10 10 10 | 9 9 9 9 9 9 9 9 | 10 10 10 10 10 10 10 10

Elec. Gtr. 3

w/ clean tone & chorus

9 9 12

Elec. Gtr. 4

w/ clean tone & chorus

2 3 1

114

E^b11 (F[#]1)

E^b5 (F5)

Dm (Em)

B^b5 (C5)

in - side, - bo - dy hurts too much to feel.

Fig. 2

TAB

9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10

TAB

9 10 12 10

TAB

1 1 1

118

Gsus² (Asus²)

Gm (Am)

Gsus² (Asus²)

Gm (Am)

And pres-sure adds to pain, de

Elec. Gtr. 2

Elec. Gtr. 1 plays Fig. 2 w/ palm muting

TAB

7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9

Elec. Gtr. 3

TAB

9 9 12

Elec. Gtr. 4

TAB

2 3 1

li ver us from ev il, through ev il.

12 12 12 12 12 12 12 12 | 10 10 10 10 10 10 10 10 | 9 9 9 9 9 9 9 9 | 7 7 7 7 7 7 7 7

126 Gsus² (Asus²) Gm (Am) Gsus² (Asus²) Gm (Am)

Pres - sure adds to pain.

(no P.M.)
Elec. Gtr. 1 plays Fig. 2

TAB 7 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 9 | 7 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 9

E⁵
(F⁵)

Elec. Gtr. 3

D⁵
(E⁵)

B^{b5}
(C⁵)

w/ dist.

130

we're ev - il, we're ev - il, we're ev - il

TAB

12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 9 9 9 9 9 9 9 7 7 7 7 7 7 7

TAB

9 10 12 10 12

TAB

1 3 1 0 0 8 8

G⁵
(A⁵)

Elec. Gtrs. 1 & 2

P.M.

cont. sim.

134

Elec. Gtr. 3

w/ dist.

TAB

7 8 7 5 7 9 7 9 8 7 9 10

Elec. Gtr. 4

w/ dist.

TAB

0 1 3 0 1 5 0 1 2

B^{b5}

(C⁵)

Elec. Gtrs. 1 & 2

Elec. Gtr. 3

PM

D⁵

(E⁵)

E⁷oct D⁷oct C⁷oct A⁷oct
(F⁷oct) (E⁷oct) D⁷oct B⁷oct
Elec. Gtr. 1

Elec. Gtr. 2 plays Fig. 3

12 10 12 10 12 10 12 14 10 14

12 12 14 12 14 13 14 12 14 12

full

full

Elec. Gtr. 4

1/2

G⁵

(A⁵)

Elec. Gtrs. 1 & 2

Elec. Gtr. 3

Elec. Gtr. 4

full

12

15 15 13 12

15

full

15 15 13 12

12

12 12 14 12

12

1/2

12 12 14 12

B^{b5}

(C⁵)

Elec. Gtrs. 1 & 2

Elec. Gtr. 3

sweep picking

D⁵

(E⁵)

17 13 14 14 13 17 13 14 14 13

15 12 13 12 13 12 15 12 13 13 12

19 15 17 16 17 15 19 15 17 16 17 15

E^boct (Foct) Doct (Eoct) Coct (Doct) Aoct (Boct)

Elec. Gtr. 1

D.8 al Coda

149

Will dark-ness turn to light?

(Will dark-ness turn to

Elec. Gtrs. 1 & 2

Elec. Gtr. 2 plays Fig. 3

19 19 17 15

3 3 1

5 5 3

2 2 0

4 4 2

5 5 3

Elec. Gtr. 4

8^{va}

22 22 20 19

17 18 17

Elec. Gtrs. 3-5

Elec. Gtr. 5

15 15 13 12

TAB

TAB

TAB

◆ Coda

154

The tank is empty let it dry, I m—

Elec. Gtrs. 1 & 2

3 3 1

5 5 3

Elec. Gtr. 2

④ N.C.

E^b5 (F5)

suf fer ing

Elec. Gtr. 1

Elec. Gtrs 1 & 2

10 10 8

10 9 10 12

E^b5 (F5)
Elec. Gtr. 1

F5 (G5)

B⁷oct (Coct)

(Screaming tacet 1° & 2°)

The tank is emp - ty — let it dry, — I'm — suf - fer - ing. (Will

Elec. Gtr. 2
(Play bracketed notes all times except 1°)

0 0 0 2 0 0 0 | 2 0 0 0 2 2 2 5 | 5 5 5 5 5 5 5 7 | 4 4 4 4 4 4 4 9

3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 5 | 5 5 5 5 5 5 5 7 | 5 5 5 5 5 5 5 7

Aoct (Boct)

B^boct (Coct)

E^b5 (F5)

Repeat ad lib. to fade

A pas - sion end - ing so the world ceas - es turn - ing.

some - one wake .)

9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 7 | 7 7 7 7 7 7 7 7 | 7 9 9 9 9 9 9 10

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 5 | 5 5 5 5 5 5 5 5 | 5 7 7 7 7 7 7 8

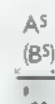
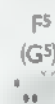
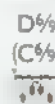
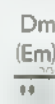
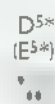
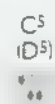
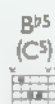
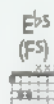
TAKE IT OUT ON ME

Words by Matthew Tuck and Benji Webbe

Music by Matthew Tuck, Jason James, Michael Paget and Michael Thomas

TONE GUITARS:

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D



♩ = 236

D⁵ N.C.
(E⁵)

D⁵ N.C.
(E⁵)

D⁵ N.C.
(E⁵)

D⁵ N.C.
(E⁵)

Elec. Gtr. 2

w/ dist.

Elec. Gtr. 1

Elec. Gtrs. 1 & 2

Elec. Gtr. 1

4/4

w/ dist. PM PM PM PM PM PM 1 cont. sim.

TAB

0 2 0 2 0 0 0 2 0 2 0 0 0 2 0 2 0 0 0 3 2 0 3 2 0 3 0

2.

6

(Sing bracketed notes 2° only)

(Arghhhh.)

Oh, yeah!

Elec. Gtrs. 1 & 2

(Play bracketed note 2° only)

3 2 0 3 2 0 3 0 0 2 0 2 0 0 0 2 0 2 0 0 0 2 0 2 0 0 0 3 2 0 3 2 0 3 (2) 0

24

D⁵ (E⁵) **B^{b5} (C⁵)** **D⁵ (E⁵)** **C⁵ (D⁵)**

1. I'm al - ways think - ing of you
Dys - func - tion fam - ily va - lues,
2. I feel so much comes des - truc - tion
My rage it comes so quick ly,

(Sing 2nd only)

die

Elec. Gtrs. 1 & 2

PM PM

TAB

2 2 0

2 2 0

5 7 3 7 5

D⁵ (E⁵)

Elec. Gtr. 2

per 5fr 2fr 5fr 2fr open

⑥ ⑤ ⑥ ⑤ ⑥

28

and all the things that you do
I'll die but I things that you not fear
in ev - 'ry - thing that you not fear
one spark and I I will you ig - nite

Elec. Gtr. 1

PM

TAB

7 7 5

0 0 2 0 2 0 0 0 3 0 3 0 2 2 0

B^{b5}
(C⁵)

C⁵
(D⁵)

self - cent - red sat - is - fac - tion.
Stop talk - ing words of wis - dom
an - ger - is creep - ing in - me,
Self - harm - ing mut - il - a - tion

Elec. Gtrs. 1 & 2

P.M.

P.M.

D⁵ N.C.
(E⁵)
Elec. Gtr. 2

1. 3.
D⁵ N.C.
(E⁵)

2. 4.
D⁵ N.C.
(E⁵)
Elec. Gtr. 2

B^{b5}
(C⁵)

no more will I run from you. here.
you fool, I'm stand - ing right you. right
watch I don't ex - plode on so you.
cuts deep but the pain feels so

Elec. Gtr. 1

Elec. Gtr. 1

Elec. Gtrs. 1 & 2

D⁵ §§
(E⁵)

B^{b5}
(C⁵)

Eye word is on your shoul ders

PM -

45

C⁵
D⁵

B⁵
(C⁵)

the weight it's crush - ing me

Elec. Gtr. 2

P.M.

TAB

Elec. Gtr. 1

TAB

49

D⁵
(E⁵)

B^{b5}
(C⁵)

Now we're all get ting old er

Elec. Gtrs. 1 & 2

P.M.

TAB

53

C⁵
(D⁵)

take it out, take it out.

Elec. Gtr. 2

Elec. Gtr. 1

TAB

it — out take it — out take it — out

The first system of the musical score consists of three staves. The top staff is a vocal melody in treble clef with lyrics "it — out take it — out take it — out". The middle staff is a guitar accompaniment in treble clef, featuring a series of eighth notes and a final measure with a double bar line. The bottom staff is a bass line in bass clef, with fret numbers (2, 0, 4, 0, 2, 0, 4, 0) and a final measure with a double bar line.

on me, take it out

Elec. Gtrs. 1 & 2

The second system of the musical score consists of three staves. The top staff is a vocal melody in treble clef with lyrics "on me, take it out". The middle staff is a guitar accompaniment in treble clef, featuring a series of eighth notes and a final measure with a double bar line. The bottom staff is a bass line in bass clef, with fret numbers (2, 0, 2, 0, 2, 0, 2, 0) and a final measure with a double bar line.

To Coda ☉

on me take it out

The third system of the musical score consists of three staves. The top staff is a vocal melody in treble clef with lyrics "on me take it out". The middle staff is a guitar accompaniment in treble clef, featuring a series of eighth notes and a final measure with a double bar line. The bottom staff is a bass line in bass clef, with fret numbers (2, 0, 2, 0, 2, 0, 2, 0) and a final measure with a double bar line.

67

on me take it out

TAB

0 2 0 2 0 | 2 0 | 0 2 0 2 0 | 2 0 | 0 2 0 2 0 | 3 3 | 3 2 0 3 2 0 3 0

71

on me vent your frustra-tion on

TAB

0 2 0 2 0 | 2 0 | 2 0 0 2 0 2 0 | 0 3 3 | 2 2 0 | 3 3 | 3 3 2 2 3 3 2 2 3 3

D.8

A^{b5} (B^{b5}) G⁵ (A⁵) E^{b5} (F⁵) B^{b5} (C⁵) A^{b5} (B^{b5}) G⁵ (A⁵) E^{b5} (F⁵)

PM-----

75

me

TAB

2 2 0

D^{5*}
(E^{5*})

B^b5
(C⁵)

C⁵
(D⁵)

Bass arr. Gtr.

w/ clean tone & chorus

Musical notation for Bass arr. Gtr. system 1. Includes guitar staff with notes and TAB staff with fret numbers.

D^{5*}
(E^{5*})

B^b5
(C⁵)

C⁵
(D⁵)

C
(D)

Fig. 1

This fi - re burns n

Musical notation for Bass arr. Gtr. system 2. Includes guitar staff with notes and TAB staff with fret numbers.

Dm
(Em)

B^b6/9
(C⁶/9)

Csus⁴
(Dsus⁴)

C
(D)

side

(This fi - re burns in - side.

Musical notation for Bass arr. Gtr. system 3. Includes guitar staff with notes and TAB staff with fret numbers.

Elec. Gtr. 2

w/ clean tone & chorus
Bass arr. Gtr plays Fig. 1 cont. sim.

Musical notation for Elec. Gtr. 2 system 1. Includes guitar staff with notes and TAB staff with fret numbers.

Dm
(Em)

B^b6/9
(C⁶/9)

Csus⁴
(Dsus⁴)

C
(D)

there's no - where left to -

Musical notation for Elec. Gtr. 2 system 2. Includes guitar staff with notes and TAB staff with fret numbers.

115

Dm (Em) B^b6/9 (C^b9) Csus⁴ (Dsus⁴) C (D)

hide

Elec. Gtr. 3

w/ dist.
Bass arr. Gtr plays Fig. 1 cont. sim.
Elec. Gtr. 2 plays Fig. 2 cont. sim.

TAB

23

Dm (Em) B^b6/9 (C^b9) Csus⁴ (Dsus⁴) C (D)

This fire burns in

Elec. Gtr. 3

TAB

D⁵ (E⁵) B^b5 (C^b5) C⁵ (D⁵)

Elec. Gtr. 1

w/ dist. & palm muting

131

Dm (Em) B^b6/9 (C^b9) Csus⁴ (Dsus⁴) C (D)

side. (this fi - re burns in - side.)

Elec. Gtr. 3

Bass arr. Gtr plays Fig. 1 cont. sim.
Elec. Gtr. 2 plays Fig. 2 cont. sim.

TAB

D⁵ E⁵ B^{♭5} (C⁵) C⁵ D⁵

139 Dm (Em) B^{♭5} (C⁵) Csus⁴ (Dsus⁴) C (D)

This rage can't be de -

D⁵ (E⁵) B^{♭5} (C⁵) C⁵ (D⁵) cont. sim

Elec. Gtr. 1

147

- niedl

Elec. Gtr. 4

155 D⁵ (E⁵) B^{♭5} (C⁵) C⁵ (D⁵)

163

D⁵
(E⁵)

B^{b5}
(C⁵)

C⁵
(D⁵)

Elec. Gtr. 3

Elec. Gtr. 1 cont. sim.

Elec. Gtr. 4
(bracketed note
tacet 1^o)

169


D⁵
(E⁵)


B^{b5}
(C⁵)


175

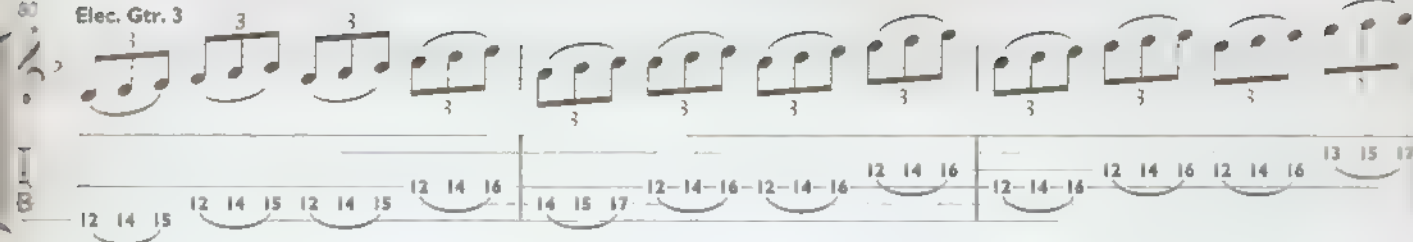
C⁵
(D⁵)


1. 2.


D⁵
(E⁵)
Elec. Gtr. 1



E⁵
(F⁵)



F⁵
(G⁵)



Elec. Gtr. 3



C⁵
(D⁵)


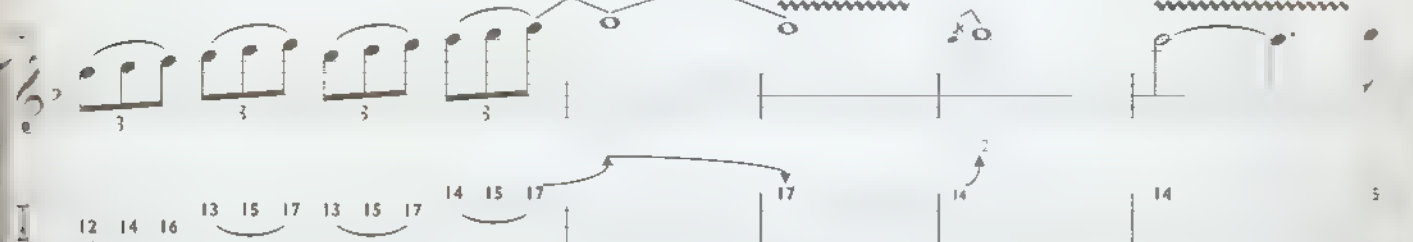
B^{b5}
(C⁵)


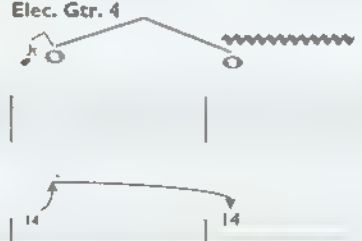
B^{b5}
(C⁵)


A⁵
(B⁵)


F⁵
(G⁵)


D⁵
(E⁵)


Elec. Gtrs. 1 & 2


Elec. Gtr. 4


N.C. D⁵ N.C. D⁵ N.C. I. D⁵
(E⁵) (E⁵) (E⁵)

Elec. Gtr. 2 (bracketed notes 2° only)

Elec. Gtr. 1

Elec. Gtrs. 3 & 4 (1° only)

192

2.

B \flat 5 (C \sharp) N.C. D \sharp 5 (E \sharp)

Elec. Gtrs. 1 & 2

The world is

w/ delay

TAB

3 2 0 3 2 0 3 5 5 3 2 0 3 2 0

Coda

Coda

195

E5
(F#5)

take it out on me

TAB

3 2 0 3 2 0 3 2 2 4 2 4 2 3 2 2 4 2 4 2 3 2 2 4 2 4 2 2 2

199

D⁵
(E⁵)

A^{b5} G⁵ E^{b5} B^{b5} A^{b5} G⁵ E^{b5}
(B^{b5}) (A⁵) (F⁵) (C⁵) (B^{b5}) (A⁵) (F⁵)

take t out on me vent your frus - tra - tion on

PM - 4

TAB

5 4 2 0 4 2 0 0 0 2 0 2 0 2 0 2 0 2 0 2 0 3 3 2 2 3 5 5 3 3 2 2 3

D⁵
(E⁵)

NC

D⁵
(E⁵)
Elec. Gtr. 1



Elec. Gtr. 2



Elec. Gtr. 3



w/ bar

w/ feedback

cont. sim

12

13

12

12

14

Drums

TAB

2
2
0

Drums

TAB

12 11 14 12

D⁵*
(E⁵*)

C⁵
(D⁵)

D⁵*
(E⁵*)



211



Take it out

hold bend

TAB

12 14 12 17 14 12 11 12 24 22 24 (24)

hold bend

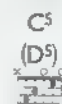
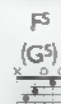
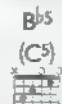
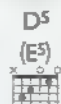
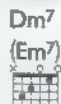
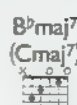
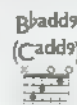
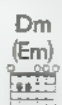
TAB

12 13 12 15 13 12 14 12 12 10 12 (12)

SAY GOODNIGHT

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

Tune all strings down a tone



$\text{♩} = 114$

N.C.

Dadd9
(Eadd9)

Cadd11
(Dadd11)

Dadd9
(Eadd9)

Cadd11
(Dadd11)

Elec. Gtr. 1

Elec. Gtr. 1

Rain, thunder FX w/ clean tone & light chorus

TAB

Elec. Gtr. 3

Elec. Gtr. 3

w/ dist.

TAB

Elec. Gtr. 4

27fr

① w/ dist.

Dadd9
(Eadd9)

Cadd11
(Dadd11)

Dadd9
(Eadd9)

Cadd11
(Dadd11)

Elec. Gtr. 4

(Ah)

Elec. Gtr. 4

TAB

w/ clean tone & light chorus

Elec. Gtr. 4

TAB

Dm (Em) Elec. Gtr. 1 Bbadd#11 (Cadd#11) Cadd11 (Dadd11) Dm (Em) Bbadd#11 (Cadd#11) Cadd11 (Dadd11)

Elec. Gtr. 2 w/ dist.

Dm (Em) Bbadd#11 (Cadd#11) Cadd11 (Dadd11) Dm (Em) Bbadd#11 (Cadd#11) Cadd11 (Dadd11)

Bbadd9 (Cadd9) Fmaj7/C (Gmaj7/D) Dm (Em) Fmaj7/C (Gmaj7/D)

22

B \flat add9
(Cadd9)

Fmaj7/C
(Gmaj7/D)

Dm
(Em)

TAB

15 14 15 14 12

15 14 15 14 14

15 14 15 16 17 15

14 15 17 15 14 15 14

Elec. Gtr. 2

2

26

Dm
(Em)

B \flat add \sharp 11
(Cadd \sharp 11)

Cadd11
(Dadd11)

Dm
(Em)

B \flat add \sharp 11
(Cadd \sharp 11)

Cadd11
(Dadd11)

1 Hea - ven's wait - ing for_ you, just close your eyes_ and say_ good bye,
2 Fow - ers_ laid_ out for_ you, so ma - ny col - ours leave me_ blind.

Elec. Gtr. 1

TAB

Dm
(Em)

Bbadd#11
(Cadd#11)

Cadd11
(Dadd11)

Dm
(Em)

Bbadd9
(Cadd9)

Elec. Gtr. 3 (2° only)



hear - ing_ your pulse go_ on and on_ and on_

see - ing_ your face re flect from our ba - by's eyes

Elec. Gtr. 1

0 2 0 0 0 0 2 | 3 4 0 5 0 4 5 | 0 2 0 0 0 0 2 | 3 0 2 3

Elec. Gtr. 3 (1° only)

15 19

Dm
(Em)

Bbadd#11
(Cadd#11)

Cadd11
(Dadd11)

Dm
(Em)

Bbadd#11
(Cadd#11)

Cadd11
(Dadd11)

Elec. Gtr. 3 (2° only)

I live my life in_ mis - e - ry_

I'd sac - ri - fice_ this world to hold_ you

Elec. Gtr. 1

0 2 0 0 0 0 2 | 3 4 0 5 0 4 5 | 0 2 0 0 0 0 2 | 3 4 0 5 0 4 5

Elec. Gtr. 3 (1° only)

7 8 15 7 8 17 7 8 | 15 7 8 5

Elec. Gtr. 2 (2° only)

7 8 15 7 8 17 7 8 | 15 7 8 10

38

Dm (Em) B^badd⁹ (Cadd⁹) Cadd¹¹ (Dadd¹¹) Dm (Em) B^badd⁹ (Cadd⁹) Cadd¹¹ (Dadd¹¹)

No breath left in side of me, — shat - tered glass keeps fall - ing —

TAB

0 2 0 0 0 2 | 3 4 0 3 0 4 5 | 0 2 0 0 0 2 | 3 4 0 3 0 4 5 ||

7 8 15 7 8 17 7 8 | 15 7 8 5 | 7 8 15 7 8 17 7 8 | 15 7 8 22 ||

42

B^bmaj⁷ (Cmaj⁷) C⁷ (D⁷) Dm⁷ (Em⁷) Fmaj⁷/C (Gmaj⁷/D)

(Say) ——— Say good ——— night, ——— just sleep

(Say) ——— good ——— night, ——— just sleep

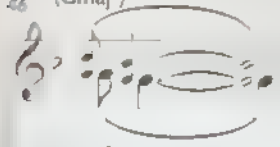
Elec. Gtr. I

TAB

3 2 0 0 0 3 | 3 0 0 0 5 0 | 2 3 3 4 3 4 | 2 3 3 4 0 0 ||

I.

B⁷maj⁷
(Cmaj⁷)



tight,
tight,

Cadd11
(Dadd11)



say
say good
good

Dsus²
(Esus²)



night.
night)

Elec. Gtr. 2



Elec. Gtr. 1



Elec. Gtr. 3



TAB



Dm
(Em)

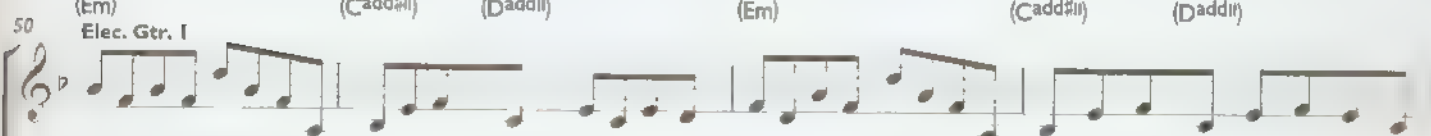
B^badd¹¹
(Cadd¹¹)

Cadd11
(Dadd11)

Dm
(Em)

B^badd¹¹
(Cadd¹¹)

Cadd11
(Dadd11)



Elec. Gtr. 2



Elec. Gtr. 3

54

Dm Em Badd#11 Cadd11 Dm (Em) Badd9 (Cadd9)

TAB 2 0 0 2 0 0 0 2 3 4 5 4 0 4 5 0 0 0 0 0 0 3 0 2 3

7

3 6 6 15 14 15 14 15 14 15 17 15 17 14 15 17 19 17 19 20 19 20 22 22 24 20 19 20 19

2.

Bbadd9
(Cadd9)

58

Cadd11
(Dadd11)

D5
(E5)

Bb5
(C5)

F5
(G5)

C5
(D5)

tight, _____
tight, _____

say
say

good
good

night. _____
night) _____

TAB

3 2 1 2 0 3 0 3 | 3 0 0 3 5 4 0 2 | 2 5 2 2 2 2

Elec. Gtr. 2

PM-----

TAB

2 2 2 2 2 2 2 2 | 2 5 5 5 7 7
2 2 2 2 2 2 2 2 | 2 5 5 5 7 7
0 0 0 0 0 0 0 0 | 0 3 3 3 5 5

62

D⁵ (E⁵) B^{b5} (C⁵) F⁵ (G⁵) C⁵ (D⁵) D⁵ (E⁵) B^{b5} (C⁵) N.C.

So here I am, you're in-side of me, — so here I am, our world is ov - er

Elec. Gtr. 2

PM - PM - P.M. - P.M. -

TAB

7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 5 7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 8 5 0 5 0 5 8 5 0 3 6 3 0

D⁵ (E⁵) B^{b5} (C⁵) F⁵ (G⁵) C⁵ (D⁵) D⁵ (E⁵) B^{b5} (C⁵) N.C.

He I — am with you, — I'm there til — the end,

PM - PM - P.M. - P.M. -

TAB

7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 5 7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 8 5 0 5 0 5 8 5 0 3 6 3 0

70

D⁵ (E⁵) B^{b5} (C⁵) F⁵ (G⁵) C⁵ (D⁵) D⁵ (E⁵) B^{b5} (C⁵) N.C.

mem - 'ries — are call - ing, — so fare - well, — my friend.) Fare - well, — my

PM - PM - P.M. - P.M. -

TAB

7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 5 7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 8 5 0 5 0 5 8 5 0 3 6 3 0

4

D⁵ (E⁵)

Caddn (Daddn)

D⁵ (E⁵)

Caddn (Daddn)

friend

Elec. Gtr. 2

(Play small notes 2nd only)

TAB

2 2 0

5 4 0 5 4 0 4 5

2 2 0

Elec. Gtr. 3

TAB

14 16 17

14 16 17 15 17

14 16 17

14 16 17 17

17

17

17

Elec. Gtr. 4

TAB

10 12 14

11 12 14

12 13 15

12 14

14

12

10 12 14

11 12 14

12 13 15

12 14

14

14

14

D⁵ (E⁵)

78

Elec. Gtr. 2

TAB

2 2 0

2 2 0

2 2 0

2 2 0

2 2 0

2 2 0

2 2 0

Elec. Gtrs. 3 & 4

TAB

15 17

15 17

15 17

15 17

15 17

15 17

15 17

Bass arr. Gtr.

TAB

9

10

12

9

10

12

9

10

12

82 D^5 B^b5 F^5 C^5 D^5 B^b5 N.C.
 (E⁵) (C⁵) (G⁵) (D⁵) (E⁵) (C⁵)

Here I am with you, I'm there til the end

Elec. Gtr. 2

TAB: 7 7 5 7-5 7-7 7 5 7 5 0 3 | 5 7 7 7 5 7 5 7 7-7-5 7 5 0 3 | 5 8 5 0 5 0 5 0 5 0 3 4 3 2

86 D^5 B^b5 F^5 C^5 D^5 B^b5 N.C.
 (E⁵) (C⁵) (G⁵) (D⁵) (E⁵) (C⁵)

mem - 'ries are call - ing, so fare - well my Fare - well, my

Elec. Gtr. 2

TAB: 7 7 5 7 5 7 7 7 5 7 5 0 3 | 5 7 7 7 5 7 5 7 7 5 7 5 0 3 | 5 8 5 0 5 0 5 8 5 0 3 4 3 0

Elec. Gtr. 3

TAB: 4 5 4 5 4 5 4 5 4 | 9 9 7 7 5 4 5 4 5 4 5 4 2

Elec. Gtr. 4

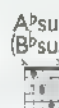
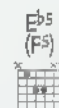
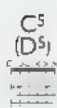
TAB: 5 7 5 7 5 7 5 5 10 10 9 9 7 5 7 5 7 5 7 5 3

END OF DAYS

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

TUNE GUITARS

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C



♩ = 204

C⁵
(D⁵)
Elec. Gtr. 1

4/4

PM ----- | P.M. P.M.- | P.M.- | P.M.- | P.M. P.M. | P.M. P.M.- | P.M.- | P.M.- | P.M. P.M.

w/dist

TAB

0 0 | 0 0 | 12 0 0 | 10 0 0 | 7 0 0 | 5 0 7 | 0 0 | 7 0 0 | 5 0 0 | 7 0 0 | 3 0 5 | 0 0

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0

Elec. Gtr. 2

4/4

PM ----- | P.M. P.M.- | P.M.- | P.M.- | P.M. P.M. | P.M. P.M.- | P.M. | P.M. | P.M. P.M.

w/dist.

TAB

0 0 | 0 0 | 0 8 0 0 | 7 0 0 | 3 0 0 | 2 0 3 | 0 0 | 0 8 0 0 | 7 0 0 | 3 0 0 | 0 0 2 0 0 | 0 0

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0

Ab⁵
(B^b5)

G⁵
(A⁵)

C⁵
(D⁵)

6

4/4

P.M. P.M.- | P.M.- | P.M.- | P.M. P.M. | P.M. P.M. | P.M. P.M.- | P.M.-

TAB

0 12 0 0 | 10 0 0 | 7 0 0 | 5 0 7 | 8 | 8 9 8 10 9 | 10 7 | 7 9 7 10 9 | 10 0 | 0

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0

4/4

P.M. P.M.- | P.M.- | P.M.- | P.M. P.M. | P.M. P.M. | P.M. P.M.- | P.M. P.M.-

TAB

0 8 0 0 | 7 0 0 | 3 0 0 | 2 0 3 | 0 | 1 3 1 2 | 1 3 1 2 | 0 0 | 0 0

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0

26

No more I care to live when I'm just born to die.

(We're)

TAB: 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

TAB: 3 3 3 3 3 3 3 3 | 3 2 2 2 2 2 2 2 | 5 5 5 5 5 5 5 6 | 6 6 6 6 6 6 6 6

30

all born to die, born to die.

P.M.

TAB: 7 5 5 5 3 3 | 3 2 0 0 0 | 5 0 0 0 | 3 2 3 3

TAB: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

no more I care to live when I'm just born

TAB

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 | 3 2 2 2 2 2 2 5 | 5 5 5 5 5 5 6 3 | 6 6 6 6 6 6 6 6

0 0 0 0 0 0 0 0

all born to die

PM

TAB

7 5 5 5 3 3 | 3 0 0 2 0 0 0 | 0 0 0 5 3 3 | 0 0 0 0 0 0

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

PM

TAB

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

42

Be - hold, this tra - ves - ty,

Nev - er be - fore, nev - er a - gain,

P.M. P.M. - - P.M. - - P.M. - - P.M. P.M. P.M. P.M. - - P.M. - -

TAB: 0 12 0 0 10 0 0 7 0 0 5 0 7 0 0 0 0 12 0 0 10 0 0 0 0 1 3 2 3 5 2 3 5

P.M. P.M. - - P.M. - - P.M. - - P.M. P.M. P.M. P.M. - - P.M. - -

TAB: 0 8 0 0 7 0 0 3 0 0 2 0 3 0 0 0 8 0 0 7 0 0 0 0

46

be - hold ad - ver - sa - ry.

nev - er be - fore, nev - er a - gain

A^b5 (B $b5$) G^5 (A 5) 2° C^5 (D 5)

P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. P.M. P.M. - - P.M. P.M. - -

TAB: 0 0 12 0 0 10 0 0 7 0 0 5 0 7 0 8 8 9 8 10 9 10 7 7 9 7 10 9 10 0 0

P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. P.M. P.M. - - P.M. P.M. - -

TAB: 0 0 8 0 0 7 0 0 3 0 0 2 0 3 0 1 3 1 2 1 3 1 2 0 0 0

30

A^{b5} B^{b5} C^5 B^1
 (B^{b5}) (C^5) (D^5) C^5

w/ palm muting
 Fig. 1

TAB

10 12 12 10 12 12 10 12 | 12 10 12 12 9 10 9 10 | 10 12 12 10 12 12 10 12 | 12 10 12 12 9 0 7

TAB

8 8 8 | 10 10 10 | 12 12 12 | 12 12 12

Elec. Gtr. 2

3fr 3fr 5fr 3fr 1fr

②

3

54

A^{b5} G^5 (E^b) (B^b)
 (B^{b5}) (A^5) (F) (C)

Fig. 1

TAB

7 8 7 8 7 8 | 8 7 8 8 7 8 7 8 | 6 7 7 6 7 7 6 7 | 6 6 8 6 5

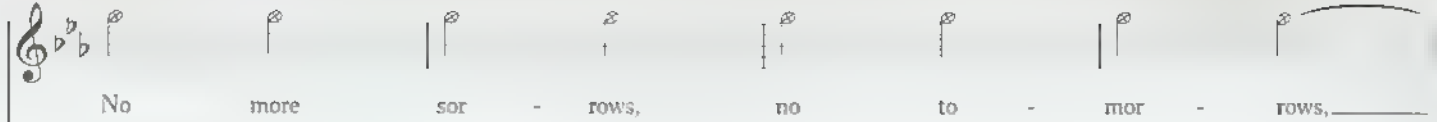
TAB

8 8 8 | 8 8 8 | 7 7 7 | 10 10 11 10 8

Elec. Gtr. 3

3

58

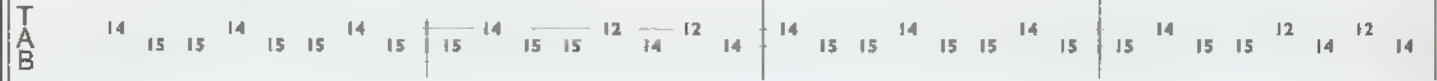
C⁵
(D⁵)

Elec. Gtr. 3

w/ palm muting

Fig. 2

Elec. Gtr. 1 plays Fig. 1



Elec. Gtr. 2

w/ palm muting

A^{b5}
(B^{b5})G⁵
(A⁵)(E^b)
(F)(B^b)
(C)

62



Fig. 2



66

C⁵
D⁵

Elec. Gtr. 2

Elec. Gtr. 1 plays Fig. 1
Elec. Gtr. 3 plays Fig. 2

TAB

0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	3	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A^{b5}
(B^{b5})

G⁵
(A⁵)

(E^b)
(F)

B⁵
C

TAB

3	3	3	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	3	3	5	3	1
1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0					

C⁵
(D⁵)

Elec. Gtr. 1 plays Fig. 1
Elec. Gtr. 3 plays Fig. 2

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A^{b5}
(B^{b5})

G⁵
(A⁵)

(E^b)
(F)

(B^b)
(C)

C⁵
(D⁵)

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	5	3	1	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1						0	0

Elec. Gtr. 2

Elec. Gtr. 3

82

Musical notation for Elec. Gtr. 2 and 3, measures 82-84. Includes TAB and fret numbers.

A^{b5}
(B^{b5})

N.C.

B^{b5}
(C⁵)

N.C.

Doct
(Eoct)

E^{b5}
(F⁵)

C⁵
(D⁵)

85

Musical notation for Elec. Gtr. 2 and 3, measures 85-87. Includes TAB and fret numbers.

Elec. Gtr. 2

A^{b5}
(B^{b5})

90

Musical notation for Elec. Gtr. 2, measures 90-92. Includes TAB and fret numbers.

Elec. Gtr. 4

w/ dist.

Musical notation for Elec. Gtr. 4, measures 93-95. Includes TAB and fret numbers.

Elec. Gtr. 5

w/ dist.

Musical notation for Elec. Gtr. 5, measures 96-98. Includes TAB and fret numbers.

B^{b5}
(C⁵)

Doct
(Eoct)

E^{b5}
(F⁵)

C⁵
(D⁵)

94

TAB

PM

12 14 15 13 15 17 13 15 15 17 18 17 5

9 10 12 10 11 13 10 12 12 13 15 13 12

A⁵
B⁵

98

TAB

w/ dist.

18 17 18 20 18 17 17 20 20 20 18 18 17 18 20 18 17 17 20 20 20 19

15 13 15 17 15 13 13 17 17 17 15 15 13 15 17 15 13 13 17 17 17 15

B^b
C^b

102

PM

TAB

15 12 14 15 14 12 15 12 14 15 12 14 15 12 14 15 13 15

104

Doct (Eoct)

E^b5 (F^b5)

C^b (D^b)

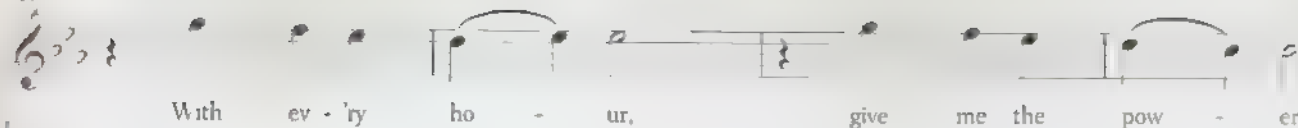
PM

TAB

15 13 15 17 15 13 15 13 15 17 13 15 13 13 20 20 22 17 17

Elec. Gtrs. 1 & 2

06

B⁷ A⁷sus²
(C⁵) (B⁷sus²)

Elec. Gtr. 1



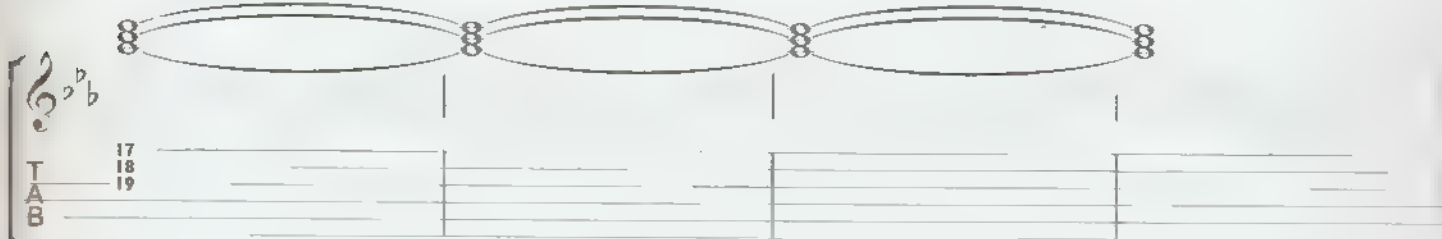
TAB

Elec. Gtr. 2

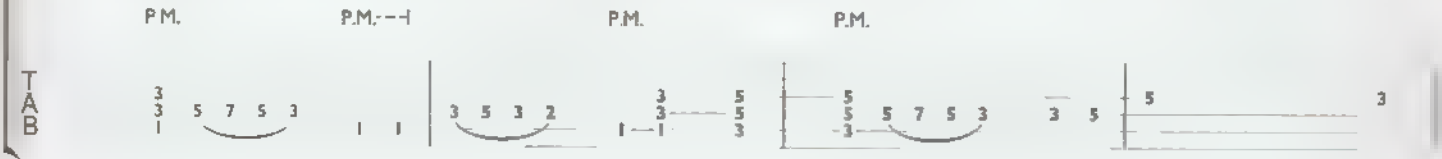


TAB

Elec. Gtrs. 3-5

B^b5
(C⁵)

N.C.

A^b5
(B^b5)

no more I care to live when I'm just born to

TAB

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

TAB

3 3 3 3 3 3 3 3 | 3 2 2 2 2 2 2 5 | 5 5 5 5 5 5 5 6 | 6 6 6 6 6 6 6 6

26

to die, to die

Elec. Gtrs. 1 & 2

PM P.M.

TAB

1 0 1 5 1 0 1 3 1 0 2 1 0 0 1 0 1 5 1 0 1 3 1 0 2 1 0 0

130

to die

PM P.M.

TAB

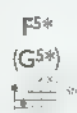
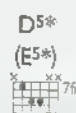
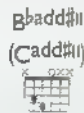
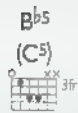
1 0 1 5 1 0 1 3 1 0 2 1 0 0 1 0 1 5 1 0 1 3 1 0 2 1 0 0

LAST TO KNOW

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

TUNE GUITARS.

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D



♩ = 202

N.C.

(B^b)
(C)

(C)
(D)

(D)
(E)

(E)
(F[♯])

(F)
(G)

(G)
(A)

(Drums)

Elec. Gtr. 1

w/ dist.

Elec. Gtr. 2

w/ dist.

TAB

4 5 4-2 4 2 5 4-5 | 5 6 5 3-5 3-5 4 2 | 0 2 4 5

0 2 0 4 5 4 2 0 2 | 5 7 5 4 5 4 7 5 4 | 2 4 5 2

D⁵
(E⁵)

Elec. Gtr. 1

C⁵
(D⁵)

6 (Sing bracketed notes 2° only)

Elec. Gtr. 2

PM -

TAB

2 2 0 0 0 0 0 0 | 2 3 2 0 2 0 3 2 0 | 0 0 0 0 0 0 | 2 3 2 0 2 0 3 2 7 7 5

B^b5
(C⁵)D⁵E⁵

10

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142

146

150

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158

162

166

170

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178

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702

706

710

714

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722

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750

754

758

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770

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4702

4706

4710

4714

4718

4722

4726

4730

4734

4738

4742

4746

4750

4754

4758

4762

4766

4770

4774

4778

4782

4786

4790

4794

4798

4802

4806

4810

4814

4818

4822

4826

4830

4834

4838

4842

4846

4850

4854

4858

4862

4866

4870

4874

4878

4882

4886

4890

4894

4898

4902

4906

4910

4914

4918

4922

4926

4930

4934

4938

4942

4946

4950

4954

4958

4962

4966

4970

4974

4978

4982

4986</

22

can - not take no more, time to set - tle scores.
 Is your les - son learned? How the tab - les turn.

Elec. Gtrs. 1 & 2

TAB

0 0 0 0 0 0 | 2 3 2 0 2 0 | 3 2 0 | 0 0 0 0 0 0 | 2 3 2 0 2 0 | 3 2 0 7 7 5

26

filled with rage and fu - ry, blood I'll make it our...
 What were your in - ten - tions? To hell with you, now burn.

Elec. Gtr. 1 **D⁵ (E⁵)**

4fr 5fr 4fr 2fr 4fr 2fr 5fr 4fr

Elec. Gtr. 2

TAB

7 7 7 7 7 7 | 7 7 7 7 7 7 | 5 5 5 5 5 5 | 0 2 0 4 5 4 2 0 0

D⁵ (E⁵)

30

Hy - po - cris - y from jea - lous - y,

Elec. Gtrs. 3 & 4 (on 8 only)

TAB

2 2 2 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 2 0 2 2 2 2 | 2 0 2 2 2 2 | 2 2 0 2 2 0

Elec. Gtrs. 1 & 2

Elec. Gtr. I

Elec. Gtr. 2

Elec. Gtr. 1

D^{5*}
(E^{5*})

C⁵
(D⁵)

D^{5*}
(E^{5*})

B^b
(C)

C
(D)

C⁵
(D)

you spit me harmless to me your spite, your greed, your en - vy.

Elec. Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

9 9 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 7 7 | 9 9 9 9 9 9 9 9 9 9 | 8 7 7 10 8 7 7 7 5

[illegible]

54

2. F⁵ B⁷5 B⁷5 F⁵* D⁵
(G⁵) (C⁵) (C⁵) (G⁵*) (E⁵)

last to know?

Elec. Gtr. 1

PM PM PM-- PM PM PM

Fig. 1

TAB

12 5 3 3 5 4 3 3 4 3 4 5 3 3 5 3 5 4 3 3 4 3 4 5 5 2 2 0

Elec. Gtr. 2

PM PM-- PM--

Fig. 2

TAB

12 5 3 3 7 3 7 5 3 3 5 3 5 7 3 3 7 3 7 5 3 3 5 3 5 7 5 2 2 0

Am I the last to know?

Fig. 1

PM PM P.M.--I PM PM PM

TAB

4 4 2 2 0 4 4 2 4 4 5 7 7 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Fig. 2

PM PM P.M.--I PM PM PM

TAB

2 5 5 4 4 4 5 5 5 4 5 7 7 5 5 5 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B^b5 (C⁵) F⁵ D⁵
(G⁵) (E⁵)

Elec. Gtr. 3

w/ d st.

Gtr. 1 plays Fig. 1
Gtr. 2 plays Fig. 2

TAB

17 15 15 14 15 14 15 14 12 14 14 14 16

Elec. Gtr. 4

8^{va}

① w/ dist.
C⁵ B^b5
(D⁵) (C⁵) F⁵ D⁵
(G⁵) (E⁵)

Gtr. 1 plays Fig. 1
Gtr. 2 plays Fig. 2

TAB

15 14 15 14 15 14 17 17 17 19 22 22 20 19 20 19 20 19 17

D.S. al Coda

C⁵ D⁵
(D⁵) E⁵

(8)

75 Elec. Gtr. 3

TAB

17 19 20 17 19 20 17 20 | 15 17 19 15 17 19 15 19 | 14 15 17 14 15 17 14 15 | 20 19 20 19 20 19 17 24

8va Elec. Gtr. 4

TAB

14 15 17 14 15 17 14 17 | 12 14 15 12 14 15 12 15 | 15 17 19 15 17 19 15 17 | 15 14 15 14 15 16 17

◆ Coda

F⁵
(G⁵)

(B^b)
(C)

(C)
(D)

(D)
(E)

(E)
(F)

(F)
(G)

(G)
(A)

D⁵
(E⁵)

79

last to know?

8va Elec. Gtr. 1

TAB

12 12 10 | 4 5 4 2 4 2 | 5 6 5 3 5 3 | 5 4 2 | 0 2 | 4 5

8va Elec. Gtr. 2

TAB

12 12 10 | 0 2 0 4 5 4 2 0 2 | 5 7 5 4 5 4 | 7 5 4 | 2 4 | 5 2

FOREVER AND ALWAYS

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

TIME OUTS

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

C⁵



A⁵



F⁵



F^{5*}



Fmaj⁷



Gsus⁴



F⁶



G⁵



♩ = 162

N.C.
Elec. Gtr. 1

C⁵
(D⁵)

P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H

Elec. Gtr. 2

TAB

A⁵
(B⁵)
Elec. Gtr. 2

F⁵
(G⁵)

Elec. Gtr. 1

For - ev - er and al - ways.

P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H P.M.-H

TAB

C⁵
D⁵

Elec. Gtr. 1

10

PM + PM -- PM -- PM -- PM -- PM -- PM -- PM -- PM -- PM -- PM --

TAB

0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 2 3 | 0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 3 2 |

Elec. Gtr. 2

PM PM

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 4 5 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 5 4 |

A⁵
(B⁵)

F⁵
(G⁵)

1.

2.
NC

14

PM -- PM -- PM -- PM -- PM -- PM -- PM -- PM -- PM -- PM -- PM --

TAB

2 2 3 2 2 2 2 | 5 2 2 3 2 2 2 3 | 0 2 3 0 2 0 2 | 5 0 2 3 0 2 2 3 | 2 4 2 0 4 2 2 |

PM -- PM -- PM -- PM -- PM -- PM -- PM -- PM -- PM -- PM -- PM --

TAB

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 4 5 4 2 0 2 4 2 |

C⁵
(D⁵)

Elec. Gtrs. 1 & 2

19

PM PM

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |

1 That time is here a - gain
2 These days are dead a - gain.

pre - pare to be a
it's emp - ty from the

23 A^5 (B 5) F^5 (G 5)

part. start. and it drives you cra - zy.
and it drives me cra - zy.

Elec. Gtr. 1

PM----- PM----- PM----- PM-----

TAB 5 5 5 5 7 5 5 5 | 5 5 5 5 7 5 7 9 | 4 4 4 4 5 4 4 4 | 7 4 5 4 4 5 5

Elec. Gtr. 2

PM----- PM----- PM----- PM-----

TAB 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 10 | 7 7 7 7 7 7 7 7 | 9 7 7 5 7 9 7

27 C^5 (D 5)

Each time I go a way the dis - tance gets re - me.
The ho urs drift a way, it hurts to re me.

Elec. Gtrs. 1 & 2

PM-----

TAB 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

31

31

A⁵
(B⁵)

F⁵
(G⁵)

er,
ber

but
this

it
will

makes
soon

us
be

strong
ov

er,
er.

Elec. Gtr. 1

P.M.-----

P.M.-----

P.M.-----

P.M.-----

TAB

5 5 5 5 7 5 5 5 5 5 5 7 5 7 9 4 4 4 4 5 4 4 4 7 4 5 4 4 5 7 5

Elec. Gtr. 2

P.M.-----

P.M.-----

PM-----

PM-----

TAB

9 9 9 9 9 9 9 9 9 9 9 9 9 10 7 7 7 7 7 7 7 7 9 7 7 5 7 9 7

[illegible]

39 F⁵* (G⁵) F⁵* (G⁵*) Fmaj7 (Gmaj7) F⁶ (G⁶) G⁵ (A⁵) N.C.

would you be there should I stum-ble and fall, _____ and pick up the piec - es?

PM. ————

TAB

(3)
(3)

(2) — (0)

43 C⁵ (D⁵)

Oh For - get a - bout the shit that we've been through

Elec. Gtr. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 2 3 | 0 2 3 0 2 0 2 | 5 0 2 3 0 2 3 2

Elec. Gtr. 2

P.M. P.M.

TAB

0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 4 5 | 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 5 4

47 A⁵ (B⁵) F⁵ (G⁵)

I wan-na stav here for - ev cr and al ways

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

2 2 3 2 2 2 2 2 | 5 2 2 3 2 2 2 3 | 0 2 3 0 2 0 2 | 5 0 2 3 0 2 2 3

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

9 9 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 9 9 | 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5

59 Elec. Gtr. 3

w/ clean tone & chorus

63  
w/ de ay

w/ de ay

67 (Drums)

1

2

3

4

5

6

7

8

9

10

11

71



\times

C⁵D⁵Elec. Gtr. 1 (tacet 1st)

w/ palm muting

Fig. 1

75

Elec. Gtr. 2

Fig. 2

TAB

PM--- PM--- PM--- PM--- PM--- PM--- PM--- PM--- PM,--- PM---

0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 2 3 | 0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 3 2

Elec. Gtr. 3 (3rd & 4th only)

Fig. 3

TAB

PM--- PM--- PM--- PM--- PM--- PM--- PM--- PM--- PM--- PM---

0 2 2 0 2 0 2 | 3 0 2 2 0 2 0 2 | 0 2 2 0 2 0 2 | 3 0 2 2 0 2 3 5

A⁵
(B⁵)F⁵
(G⁵)

Repeat section x4

Fig. 1

79

Fig. 2

TAB

PM--- PM--- PM--- PM--- PM--- PM--- PM--- PM--- PM--- PM---

2 2 3 2 2 2 2 2 | 5 2 2 3 2 2 2 3 | 0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 2 3

Fig. 3

TAB

PM--- PM--- PM--- PM--- PM--- PM--- PM--- PM--- PM--- PM---

2 2 2 2 2 2 | 3 2 2 2 0 2 | 0 2 0 2 0 2 | 3 0 2 0 2 5 3

Elec. Gtr. 4 (4th only)

w/ dist.

TAB

3 3 3 3 3 3 3 3

83

C⁵
(D⁵)
Elec. Gtr. 4

Elec. Gtrs. 1-3 play Figs. 1-3

TAB

87

A⁵
(B⁵)

F⁵
(G⁵)

TAB

91

C⁵
(D⁵)
(Sing 3rd only)

Al - ways, al - ways, al - ways.

Elec. Gtr. 4

Fig. 4

Elec. Gtrs. 1-3 play Figs. 1-3

TAB

Elec. Gtr. 5

w/ dist.

Fig. 5

TAB

95

A²
(B²)

F⁵
G⁵

(Tacet 1^o)

Repeat section x3

For - ev - er - and a - ways

Fig 4

Fig 5

99

C⁵
(D⁵)

(Sing 1^o & 2^o only)

Oh,

Oh

Synth. arr. Gtr. (play 3^o & 4^o only)

Elec. Gtrs. 1-5 play Figs. 1-5

14

15

14

5

103

A⁵
(B⁵)

F⁵
(G⁵)

Repeat section x4

For - ev - er - and a - ways

16

15

14

15

C⁵
D⁵)
Elec. Gtr. 1

Synth. arr. Gtr.

107



Elec. Gtrs. 2 & 3 play Figs. 2 & 3

TAB

14

15

14

15

111



TAB

16

15

14

14

C⁵
(D⁵)
Synth. arr. Gtr. (1^o only)



115

Elec. Gtr. 2



PM--H PM--H PM--H PM--H PM--H PM--H PM--H PM--H PM--H PM--H

TAB

0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 2 3 | 0 2 3 0 2 2 0 2 | 5 0 2 3 0 2 3 2

Elec. Gtr. 3 (1^o only)



PM--H PM--H PM--H PM--H PM--H PM--H PM--H PM--H PM--H PM--H

TAB

0 2 2 0 2 0 2 | 3 0 2 2 0 2 0 2 | 0 2 2 0 2 0 2 | 3 0 2 2 0 2 3 5

A²
(B⁵)

F⁵
(G⁵)

119

Musical notation for measures 119-122. The notation includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes. Below the staff, there are guitar tablature (TAB) lines with fret numbers (0, 2, 3, 5) and a PM (pick) indicator. The PM indicator is shown as a series of dashes and a vertical line, indicating a specific picking pattern.

C⁵
(D⁵)
Elec. Gtr. 2

123

Musical notation for measures 123-126. The notation includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes. Below the staff, there are guitar tablature (TAB) lines with fret numbers (0, 2, 3, 5) and a PM (pick) indicator. The PM indicator is shown as a series of dashes and a vertical line, indicating a specific picking pattern.

N.C.
(Drums)

127

Musical notation for measures 127-130. The notation includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes. Below the staff, there are guitar tablature (TAB) lines with fret numbers (0, 2, 3, 5) and a PM (pick) indicator. The PM indicator is shown as a series of dashes and a vertical line, indicating a specific picking pattern.

131

Musical notation for measures 131-134. The notation includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes. Below the staff, there are guitar tablature (TAB) lines with fret numbers (0, 2, 3, 5) and a PM (pick) indicator. The PM indicator is shown as a series of dashes and a vertical line, indicating a specific picking pattern.

ASHES OF THE INNOCENT

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

TUNE GUITARS

① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

E⁵

Dadd9/E



Em



C



Cmaj9



D6add11



♩ = 226

D



Csus2

C⁵D⁵

G



Dsus2

E⁵
(F#5)

(Sing bracketed note 2° only
vox tacet on %)



Arghh!

Urghh.
(peace.)

Elec. Gtr. 1



w/ dist. P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M.
Fig. 1



Elec. Gtr. 2



5



Arghh!

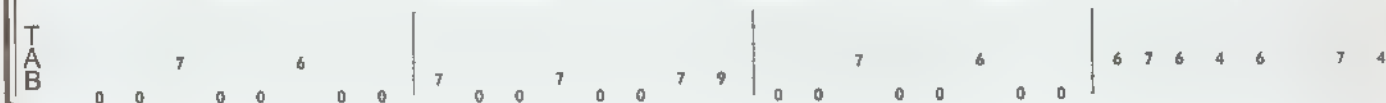
Urghh!

One, two, three, four



P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. --

Fig. 1



9

1. Ash - es of the in - no - cent, the end for you and me, —
 2. Ash - es of the in - no - cent, re - mind me of the past.

Elec. Gtr. 2

PM:-- PM:-- PM:-- PM:-- PM:-- PM:-- PM:-- PM:-- PM:-- PM:

Elec. Gtr. 1 plays Fig. 1

TAB

6 4 6 6 6 7 6 4 6 6 7 6

4 4 4 4 4 4 4 4 4 4 4 4

1.2. only

13

dark - ened screams of ag - on - y — are beg - ging: 'Set me free.' —
 tak - ing scars of vic - tor - y, — the time has passed too fast. — (Has passed too

Beg - ging: 'Set me

PM:-- PM:-- PM:-- PM:-- PM:-- PM:-- PM:-- PM:--

TAB

6 4 6 6 6 7 6 4 4 6 4 2 4 6 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

17

Mourn - ing all your loved — ones as their bod - ies turn — to stone, —
 free.
 Sing - ing bro - ken mel - o - dies like shards of brok - en glass, —
 fast.

PM:-- PM:-- PM:-- PM:-- PM:-- PM:-- PM:-- PM:-- PM:

Elec. Gtr. 1 plays Fig. 1

TAB

6 4 6 6 6 7 6 4 6 6 6 7 6

4 4 4 4 4 4 4 4 4 4 4 4 4



vio - lence, hate and ag on a are what we've grown to know -
rip - ping through my re - ve - rie, these scars will nev - er last.

Musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, some with accidentals, and a final measure with a whole note and a fermata.

PM:--1 PM:--1 PM:--1 PM:--1 PM:--1 PM:--1 PM:--1 PM:--1

TAB

6 4 6 6 6 7 6 4 4 6 4 2 4 6 2

$\text{♩} = 213$

25

Dadd9/E (Eadd9/F#) Em (F#m)

Fold me.

show me

Elec. Gtrs. 1 & (2)

TAB

(2 0) (2 0) (2 0) (2 0) (2 0) (2 0) (2 2) (2 2) (2 2)

4 4 4 4 4 4 4 4 4

Elec. Gtr. 1 (on # only)

% All other instruments tacet

TAB

1 2 2 2 0 1 2 2 2 2

4 4 4 4 4 4 4 4 4 4

29 C (D) Cmaj⁹ (Dmaj⁹) D⁶add¹¹ (E⁶add¹¹) D (E)

bring me to my knees, so as the

(Sing 2^o only)

(Bring me to my knees)

Elec. Gtrs. 1 & (2)

% All other instruments back in

33 Dadd⁹/E (Eadd⁹/F[♯]) Em (F[♯]m) Dadd⁹/E (Eadd⁹/F[♯]) Em (F[♯]m)

fi - re burns and the ta - bles turn, we'll

37 C (D) Cmaj⁹ (Dmaj⁹) I. D⁶add¹¹ (E⁶add¹¹) D (E) 2.3. D⁶add¹¹ (E⁶add¹¹) D (E)

nev - er rest in peace, rest in

(New - er rest in)

43 E^{\sharp} ($F^{\sharp}5$) Em ($F^{\sharp}m$) $Dadd9/E$ ($Eadd9/F^{\sharp}$) Em ($F^{\sharp}m$) C (D) $Cmaj^9$ ($Dmaj^9$)

Hold me, show me, bring me to my knees

peace)

PM

TAB

49 $D6add11$ ($E6add11$) D (E) $Dadd9/E$ ($Eadd9/F^{\sharp}$) Em ($F^{\sharp}m$) $Dadd9/E$ ($Eadd9/F^{\sharp}$) Em ($F^{\sharp}m$)

so as the fi - re burns and the ta - bles turn...

Bring me to my knees,

TAB

To Coda

54 C (D) $Cmaj^9$ ($Dmaj^9$) $D6add11$ ($E6add11$) D (E)

we'll nev - er rest in peace,

Nev - er rest in pea

TAB

$\text{♩} = 226$

Csus²

Dsus²

59

Elec. Gtr. 2

TAB

7

7 9 7 9 | 9 | 9 | 12 14 12 14

Elec. Gtr. 1

Fig. 2

PM

TAB

5 5 | 2 0 2 | 0 0 0 | 0 0 0 | 0 0 0 | 2 0 2 | 0 0 0 | 3

E⁵

(F#⁵)

Elec. Gtr. 2

63

TAB

14 14 14 | 12 14 12 14 | 14 | 14 14 | 12 14 12 14 | 14 12

Elec. Gtr. 3

w. dist.

TAB

9 11 12 | 9 11 12 14 16 18 | 14 16 18 | 14 16 18 | 15 17 19 | 16 17 19

Elec. Gtr. 1

Fig. 2

PM

TAB

4 4 2 4 2 4 | 4 4 4 4 4 4 | 4 4 2 4 2 4 | 4 4 4 4 4 4 | 5 5

Csus⁺

(Dsus⁺)

Elec. Gtr. 2

67



TAB

14

(14)

Elec. Gtr. 3



Elec. Gtr. 1 plays Fig. 2

PH

TAB

19

19

19

19

16

16

17

16

E⁵

(F#⁵)

Elec. Gtr. 2

71



TAB

12

12

12

14

14

14

16

16

12

14

16

12

14

16

12

14

16

12

14

16

12

14

Elec. Gtr. 3



TAB

16

16

16

17

17

17

19

19

16

7

9

6

7

9

16

7

19

16

17

19

16

17

9

7

Csus²
(Dsus²)
Elec. Gtr. 2

75

w/ wah
Elec. Gtr. 1 plays Fig. 2

TAB

E5
(F#5)
Elec. Gtr. 2

78

TAB

C5
(D5)
Elec. Gtr. 2

81

TAB

Elec. Gtr. 3

82

TAB

Elec. Gtr. 1

83

TAB

P.M.

D⁵
(E⁵)

84

84

Staff 1 (Treble Clef, Key of D major):

Musical notation: Four measures. Measure 1: Quarter note D4, quarter note E4. Measure 2: Quarter note F#4, quarter note G4. Measure 3: Quarter note A4, quarter note B4. Measure 4: Quarter note C5, quarter note D5.

TAB:

Measure 1: 6 7 | 7 9 | 7 9 | 7 9

Staff 2 (Treble Clef, Key of D major):

Musical notation: Four measures. Measure 1: Quarter note D4, quarter note E4. Measure 2: Quarter note F#4, quarter note G4. Measure 3: Quarter note A4, quarter note B4. Measure 4: Quarter note C5, quarter note D5.

TAB:

Measure 1: 4 6 | 6 7 | 6 7 | 6 7

Staff 3 (Treble Clef, Key of D major):

Musical notation: Four measures. Measure 1: Quarter note D4, quarter note E4. Measure 2: Quarter note F#4, quarter note G4. Measure 3: Quarter note A4, quarter note B4. Measure 4: Quarter note C5, quarter note D5.

P.M. 1 let ring-----

TAB:

Measure 1: 0 0 0 | 3 0 3 | 2 2 2 | 2 2 2

E⁵
(F#5)
Elec. Gtr. 2

D⁵
(E⁵)

87

87

Staff 1 (Treble Clef, Key of D major):

Musical notation: Four measures. Measure 1: Quarter note D4, quarter note E4. Measure 2: Quarter note F#4, quarter note G4. Measure 3: Quarter note A4, quarter note B4. Measure 4: Quarter note C5, quarter note D5.

TAB:

Measure 1: 6 | 4 6 | 6 7 | 6 4

Staff 2 (Treble Clef, Key of D major):

Musical notation: Four measures. Measure 1: Quarter note D4, quarter note E4. Measure 2: Quarter note F#4, quarter note G4. Measure 3: Quarter note A4, quarter note B4. Measure 4: Quarter note C5, quarter note D5.

TAB:

Measure 1: 4 | 2 4 | 4 6 | 4 2

Staff 3 (Treble Clef, Key of D major):

Musical notation: Four measures. Measure 1: Quarter note D4, quarter note E4. Measure 2: Quarter note F#4, quarter note G4. Measure 3: Quarter note A4, quarter note B4. Measure 4: Quarter note C5, quarter note D5.

P.M. 1 let ring-----

TAB:

Measure 1: 4 4 4 | 4 4 4 | 4 4 4 | 4 4 4

C⁵
(D⁵)D⁵
(E⁵)D.S. al Coda
(back to start)

Elec. Gtr. 2

91

Tablature for Elec. Gtr. 2:

4 | 6 7 | 7 9 | 7

Elec. Gtr. 3

Tablature for Elec. Gtr. 3:

2 | 4 6 | 6 7 | 6

Elec. Gtr. 1

Tablature for Elec. Gtr. 1:

0 0 0 0 | 3 0 3 | 2 2 2 2 | 5 2 5

P.M. --- let ring --- P.M. --- let ring ---

♢ Coda

D⁶add11
(E⁶add11)D
(E)G Dsus²
(A) (E⁵sus²)C⁵sus²
(D⁵sus²)

95

rest in peace!

Elec. Gtrs. 1 & 2

Tablature for Elec. Gtrs. 1 & 2:

0 2 2 6 | 0 0 4 6 7 | 6 4 7 2 7 2 | 2 2 0 0

w/ noise, feedback, FX ad lib.

Notation and Tablature explained

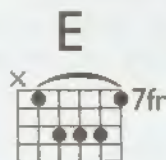
Understanding chord boxes

Chord boxes show the neck of your guitar as if viewed head on—the vertical lines represent the strings (low E to high E, from left to right), and the horizontal lines represent the frets.

An X above a string means 'don't play this string'.

An O above a string means 'play this open string'.

The black dots show you where to put your fingers.



A curved line joining two dots on the fretboard represents a 'barre'. This means that you flatten one of your fingers (usually the first) so that you hold down all the strings between the two dots at the fret marked.

A fret marking at the side of the chord box shows you where chords that are played higher up the neck are located.

Tuning your guitar

The best way to tune your guitar is to use an electronic tuner. Alternatively, you can use relative tuning; this will ensure that your guitar is in tune with itself, but won't guarantee that you will be in tune with the original track (or any other musicians).

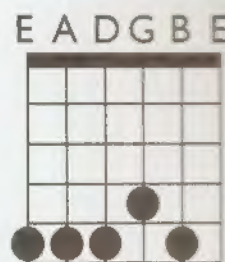
How to use relative tuning

Fret the low E string at the 5th fret and pluck; compare this with the sound of the open A string. The two notes should be in tune. If not, adjust the tuning of the A string until the two notes match.

Repeat this process for the other strings according to this diagram:

Note that the B string should match the note at the 4th fret of the G string, whereas all the other strings match the note at the 5th fret of the string below.

As a final check, ensure that the bottom E string and top E string are in tune with each other.



Detuning and Capo use

If the song uses an unconventional tuning, it will say so clearly at the top of the music, e.g. '6 = D' (tune string 6 to D) or 'detune guitar down by a semitone'. If a capo is used, it will tell you the fret number to which it must be attached. The standard notation will always be in the key at which the song sounds, but the guitar tab will take tuning changes into account. Just detune/add the capo and follow the fret numbers. The chord symbols will show the sounding chord above and the chord you actually play below in brackets.

Use of figures

In order to make the layout of scores clearer, figures that occur several times in a song will be numbered, e.g. 'Fig. 1', 'Fig. 2', etc. A dotted line underneath shows the extent of the 'figure'. When a phrase is to be played, it will be marked clearly in the score, along with the instrument that should play it.

Reading Guitar Tab

Guitar tablature illustrates the six strings of the guitar graphically, showing you where you put your fingers for each note or chord. It is always shown with a staff in standard musical notation above it. The guitar tablature staff has six lines, each of them representing a different string. The top line is the high E string, the second line being the B string, and so on. Instead of using note heads, guitar tab uses numbers which show the fret number to be stopped by the left hand. The rhythm is indicated underneath the tab staff. Ex. 1 (below) shows four examples of single notes.

Ex. 2 shows four different chords. The 3rd one (Asus4) should be played as a barre chord at the 5th fret. The 4th chord (C9) is a half, or jazz chord shape. You have to mute the string marked with an 'x' (the A string in this case) with a finger of your fretting hand in order to obtain the correct voicing.

Ex. 1

G 1st string (E) 3rd fret
C 2nd string (B) 1st fret
D 4th string (D) open string
A 3rd string (G) 2nd fret

TAB: 3 1 0 2

Ex. 2

Dm E Asus4 C9

TAB: 1 3 2 0 0 0 | 0 0 1 2 2 0 | 5 5 5 7 7 7 | 8 7 8 8 X 8

Notation of other guitar techniques

Picking hand techniques:

1. Down and up strokes

These symbols show that the first and third notes are to be played with a down stroke of the pick and the others up strokes.

2. Palm mute

Mute the notes with the palm of the picking hand by lightly touching the strings near the bridge.

3. Pick rake

Drag the pick across the indicated strings with a single sweep. The extra pressure will often mute the notes slightly and accentuate the final note.

4. Arpeggiated chords

Strum across the indicated strings in the direction of the arrow head of the wavy line.

5. Tremolo picking

Shown by the slashes on the stem of the note. Very fast alternate picking. Rapidly and continuously move the pick up and down on each note.

6. Pick scrape


Drag the edge of the pick up or down the lower strings to create a scraping sound.


7. Right hand tapping


'Tap' onto the note indicated by a '+' with a finger of the picking hand. It is nearly always followed by a pull-off to sound the note fretted below.


8. Tap slide


As with tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

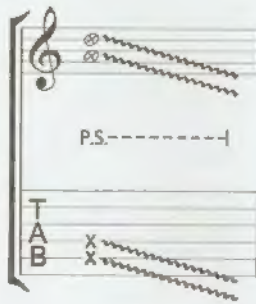
1. 


2. 


3. 

4. 

5. 

6. 

7. 

8. 

BULLET FOR MY VALENTINE

SCREAM AIM FIRE

SCREAM AIM FIRE. EYE OF THE STORM. HEARTS BURST INTO FIRE. WAKING THE DEMON
DISAPPEAR. DELIVER US FROM EVIL. TAKE IT OUT ON ME. SAY GOODNIGHT
END OF DAYS. LAST TO KNOW. FOREVER AND ALWAYS
BONUS SONG: ASHES OF THE INNOCENT



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